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No. 1897.

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PRICE
THREEPENCE.
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UNIVERSITY COLLEGE, LONDON.
EVENING CLASSES OF FRENCH (Midsummer Term).—
Professor CHARLES CASSAL, LL.D.—On MONDAYS and
THURSDAYS, from 8 to 9; to begin on Thursday, April 7 (another
day may be fixed by agreement between the Professor and the
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CHAS. C. ATKINSON, Secretary to the Council.
March 2, 1864.

ROYAL HORTICULTURAL SOCIETY'S
HYACINTH, or FIRST SPRING SHOW, will be held on
WEDNESDAY NEXT, March 9, at South Kensington. Fellows
admitted at 10 o'clock. Fellows with their friends (with Tickets,
one shilling each), at 1 o'clock.
The Public 2s. 6d. each, at 2 o'clock.
The Show will be in the Council Room and adjoining Arcades.

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REGENCY PARK.
EXHIBITIONS OF SPRING FLOWERS, SATURDAYS, March
10th, April 9th and 30th.
GENERAL EXHIBITIONS, SATURDAYS, May 21st, June 11th
and July 2nd.
AMERICAN PLANTS, MONDAYS, June 6th and 20th.
Tickets are now being issued at the Gardens, on the orders of
fellows of the Society, price, General Exhibitions, 4s.; Spring
Flowers, 2s. 6d.

NEXT MEETING of Fellows for the ELECTION of NEW
CANDIDATES, SATURDAY, March 12th.

ROYAL AGRICULTURAL SOCIETY OF
ENGLAND.
MEETING AT NEWCASTLE-ON-TYNE, 1864.
STOCK AND IMPLEMENT PRIZE SHEETS are now ready,
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H. HALL DARE, Secretary,
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NEW MEMBERS OF THE ARUNDEL SOCIETY.
The FIRST ANNUAL REVISION of the New Lists took
place on February 11. 75 Associates having then been declared
admissible to the Club. Subscribers first on the List have
been invited by circular to take up the right of Subscription on
or before May 11.
JOHN NORTON, Hon. Sec.
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Frescoes.—Water-colour copies of Six grand Subjects
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NERS in the following Departments:—

Examinerships.	Salaries.	Present Examiners.
ARTS AND-SCIENCE.		
Two in Classics	200	Rev. Charles Badham, D.D. Vacant.
Two in the English Language, Literature, and History	75	Joshua G. Fitch, Esq. M.A. Vacant.
Two in the French Language	50	Prof. Cassal. Vacant.
Two in the German Language	50	Prof. Kinkel. Rev. Samuel Davidson, D.D. LL.D.
Two in the Hebrew Text of the Old Testament, the Greek Text of the New Testament, and Scripture History	50	M.A. Aldis Wright, Esq. D.D.
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Two in Mathematics and Natu- ral Philosophy	200	Richard Holt Hutton, Esq. M.A.
Two in Experimental Philosophy	75	W. H. Desaut, Esq. M.A. Vacant.
Two in Chemistry	175	Prof. Living, M.A. Balfour Stewart, Esq. M.A. F.R.S.
Two in Botany and Vegetable Physiology	75	Wm. A. Miller, M.D. F.R.S.
Two in Geology and Palaeontology	75	J. P. Hooker, Esq. M.D. Vacant.
LAWS.		
Two in Law and the Principles of Legislation	50	Prof. Morris, F.R.S. Vacant.
MEDICINE.		
Two in Medicine	150	Herbert Broom, Esq. M.A. Joseph Sharpe, Esq. LL.D.
Two in Surgery	150	Prof. Parkes, M.D. F.R.S. Francis Sibson, Esq. M.D. F.R.S.
Two in Anatomy	100	John Hilton, Esq. F.R.S.
Two in Physiology, Comparative Anatomy, and Zoology	100	W. S. Savory, Esq. M.B. F.R.S.
Two in Midwifery	75	W. Tyler Smith, Esq. M.D. Charles West, Esq. M.D.
Two in Materia Medica and Pharmaceutical Chemistry	75	F. J. Farre, Esq. M.D. Prof. Garrod, M.D. F.R.S.
Two in Forensic Medicine	50	Prof. Guy, M.B. William Odling, Esq. M.B. F.R.S.

The present Examiners above named are eligible, and intend to
offer themselves for re-election.
Candidates must announce their names to the Registrar on or
before Tuesday, March 29th. It is particularly desired by the
Senate that no personal application of any kind may be made to
its individual Members.
By order of the Senate,
WILLIAM B. CARPENTER, M.D., Registrar.
Burlington House, W., March 1st, 1864.

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These Lectures are Free to Members of the Society of Arts; each
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March 2, 1864.

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LONDON, SATURDAY, MARCH 5, 1864.

LITERATURE

The Vine and its Fruit, more especially in relation to the Production of Wine: embracing an Historical and Descriptive Account of the Grape, its Culture and Treatment in all Countries, Ancient and Modern. Drawn from the best Authorities, and incorporating a brief Discourse on Wine. By James L. Denman. (Longman & Co.)

THERE are no two natural productions more universally present in every part of the world, wild or cultivated, than corn and the grape,—the bread and the wine furnished for man. According to old legend, the vine was created lowly, helpless, but graceful. On that day of creation, the cedar boasted of its regal loftiness, the palm of its wide-spreading shade, the apple-tree of its blossom, the myrtle, the olive, and the fig of special and various qualities; but the vine trailing on the earth had nothing to boast of till man raised and supported her, and pruned her into beauty, and spread her tendrils out to the sun, and made her the envy of things of other growth that had lorded it over her. It was in grateful spirit for such manly office that the vine, we are told, devoted herself to the gladdening of the heart of man in his strength, and to the refreshing of his parched lips in his fevered weakness.

The sunny slopes of the hilly regions on the south shores of the Caspian Sea are said to have been the cradle of the vine. In no other place is the wild vine so luxuriant or so beautiful. From the day that the first grapes blushed there under the kiss of the sun-god, the plant and its fruit have been the symbols of pure joy and renewal of vigour to man. They have been often abused, but the old healthy affection never died out in the hearts of those who could appreciate the benevolent uses of the vine. As we manifest affection for those we regard by the amount of grief we experience when they are in danger, so did all the world for this Caspian-born vine, when, some eighteen years ago, Mr. Tucker, of Margate, detected that fungoid called oidium clinging to its very heart, and men were told that the death of the lusty grape was at hand.

The injury did, indeed, then seem mortal, but the beautiful patient is now as well as can be expected; and every housekeeper helps to pay the doctor's bill when his wine-merchant informs him, half-yearly, that the particular wine which he affects is five pounds a pipe dearer than it was last year. The oidium bears the responsibility.

The biography of the fair and laughing mother is very well told by Mr. Denman and the "valued relative,"—lucky man that he is!—"to whose zealous co-operation most of the new matter contained in these pages is due." We have so recently treated this subject of wine in its general aspect, that we may here confine ourselves to the consideration of how it has gone with the vine and the grape in England, where there was once a home for them, and where now they are the most agreeable visitors,—whose acquaintance is "cultivated" in every sense of that significant word. Here, at least, we do not call the benevolent and mirthful mother names. It was Mohammed, the infidel, who called the vine "the mother of sin"; but Mohammed had never tasted Lafitte, and his wiser successor, the very Caliph of Islam, now drinks wine under the title of "French mineral waters." A subject of His Most Christian Majesty, one Rabelais, put on record the "maxime

monacale," that there never existed a noble man who had not a heart for good wine.

If the chief beverage of the ancient Briton was milk, he probably learned early to make a stronger drink. Tacitus speaks of his "barley corrupted into the likeness of wine," which sounds very much like beer. The vine was known to our remote ancestors: wine, however, was a luxury even in Saxon times, though the Romans kept vineyards close to London Wall, and prior to the Norman Conquest there were vineyards in many of our southern counties, within warm monastery inclosures. The wine must have been thin, and no vineyard could have equalled that rarest of the thirteen rarities of Britain, the horn of Ran, which when a true Briton put it to his lips gave any liquor which he chose to name. In East Smithfield laughed some of the Roman vineries, and also in "the fields of St. Giles's, and on the site where now stands Hatton Garden, known for generations afterwards," says Mr. Denman, "as a goodly appanage of the bishopric of Winchester." The name of Ely Place might have led Mr. Denman nearer to the truth. Vine Street, Saffron Hill, is the site of the old Ely or Hatton Garden vineyard. Vine Street, Westminster, in which stood Vineyard House, tenanted by Guy Faux, when preparing the material for the success of his plot, has its name from the royal vineyards when our kings resided at Westminster; and Vinegar Yard, Drury Lane, is a reminiscence or an echo of the Vine Garden Yard, or Vineyard, which was still there in the days of the Tudors.

The vineyard was long a cherished tradition in England. Richard the Second grew and sold grapes raised by open culture in Windsor Park. At Durdweston, in Dorset, there was once a vineyard of great repute; and another at Godington, in Kent. At Arundel, one of the Dukes of Norfolk made wine from his own grapes, which was said to be almost as good as Burgundy; and as late as the end of the last century there was a vineyard on the sunny side of St. Lawrence, in the Isle of Wight. The uncertainty of the ripening of the grape must always have been fatal to the success of our vineyards, but these were not even partially abandoned by their proprietors till after Guienne and Gascony belonged to England, and wine was easily imported, better in quality, more abundant in quantity, and cheaper in price, than we could raise it for ourselves.

From the fourteenth to the eighteenth century French wines were the chief beverage of the wealthy English; in 1372 as many as two hundred ships were lading at Bordeaux with wine for England. Sweet wines were luxuries for ladies; but the men swilled light wine with the alacrity of the thirsty servant of Fortunatus. Was not that a jolly enthronization of an Archbishop of York at which two hundred pipes of wine were drunk? and were not the archiepiscopal tables well winned in Edward the Fourth's reign, when one hundred and sixty pipes of claret were yearly put upon them by the serving-men, and carried away by the guests? The Guienne and Gascony wines had no rivals at all till Henry the Eighth's days, when Malmsey moreover yielded to Sack, and Spanish wines began to compete with the French;—but not in Henry's estimation, for he had a vineyard of his own at Ay, in Champagne, and drank the sparkling draught which Englishmen did not properly value till after the Restoration.

Sir Richard Hawkins attributed great evils to the introduction of wines from Spain. "Though I am not old, in comparison of other ancient men," he says, "I can remember Spanish wine rarely to be found in this king-

dom. Then, hot burning fevers were not known in England, and men lived many more years." The Spanish sacks, it appears, were mixed with limes, in our taverns, and thence it came that "our nation complaineth of calentures, of the stone, the dropsy, and infinite other diseases." Great mortality was attributed to the use of this wine, with that of hotly-spiced meats. Sir Richard especially deplored that two million crowns went yearly out of the country in payment for the liquid foreign commodity generally; whoever could check that practice and waste, he says, "would gain with God an everlasting reward, and of his country a statue of gold, for a perpetual memory of so meritorious a work."

Mulled, burnt and spiced wine was a favourite beverage in England at all gatherings, convivial or melancholy. We have a social illustration to this effect in Davenant's 'Wits,' which reflects the manners of King Charles's time. For example:—

EUGENE. What will you have to entertain 'em, Sir?
THRIFT. Some rosemary, which thou, rising betimes, May'st steal, and bring us from the Temple Gardens.
EUG. Some comfits, Sir? A mourning citizen Will never weep without some sugar-plums.
THRIFT. They shall have none, Eugene, nor no burnt wine.

I like not drinking healths to the memory Of the dead; 'tis profane.

Our wars or dissensions with France disordered the wine-markets in an extraordinary manner. From 1679 to 1685 the importation of French wines was entirely prohibited, and that of Portuguese wines began to be favoured, and was still more so under the Methuen reciprocity treaty of 1703, which was in force till a few years ago.—

"Prior to the commencement of the eighteenth century it will hardly be disputed, that with the English consumer the wines of France held an undivided preference. By the provisions of a commercial compact between England and Portugal negotiated at this period, and memorable even to the present day as 'the Methuen treaty,' differential duties were conceded in favour of the latter country, which brought forward its staple produce more prominently and advantageously than before, and gradually engendered a belief that French wines were less adapted to our climate than those of the southern peninsula. Great repugnance, however, was at first evinced towards so sudden and radical a change in a fond and deep-rooted opinion: the poet and the dramatist levelled their sharpest sarcasms at 'the heavy beverage,' nor were political cabals wanting to contend in open resistance against the alleged clownish heresy and scandalous innovation, now openly and unsparingly denounced. Alex. Cunningham, a grave contemporary historian, remarks, vol. ii. 220, that 'it was strange to see how much the desire of French wine, and the dearness of it, alienated many men from the Duke of Marlborough's friendship.' The hard drinkers complained that they were poisoned by port, and those formed almost a party: Dr. Aldrich, dean of Christchurch, surnamed 'the priest of Bacchus,' Dr. Ratcliff, General Churchill, &c.: 'and all the bottle companions, many physicians, and great numbers of the lawyers and inferior clergy, and, in fine, the loose women too, were united together in the faction against the Duke of Marlborough.' Whatever may have been the basis on which this aversion was founded, there can be no doubt that it was earnestly and extensively felt; yet, apart from the brandy which is infused to give factitious strength to both port and sherry, there is no more real ardency in their character than belongs to French wines, which, resting as they do solely on their own refreshing and exhilarating properties, would infallibly be spoiled if subjected to such treatment. Claret especially, which by many is considered weak because it is not heady, and therefore often thought to possess no tonic powers, is, on the contrary, well known for its dietetic virtues, and is very usually recommended by French physicians for its great restorative qualities. The same

may be said of Burgundy, no less than of Hermitage, Roussillon, and others; and few will be heard to complain that the sparkling and grateful Champagne ever injured anybody's health."

Of Champagne, England alone takes one-fifth of the three million bottles exported. In proportion, we take still more of Port. But Champagne did not come suddenly into fashion, and English people did not take kindly to Port at first. Satirical poets denounced "dull port," "cheap port," "thick port," "muddled port," in short, every sort of port; and the dramatists alluded to it disparagingly, when compared with the light wines of France. But the English palate became accustomed to it, till it cared for nothing weaker, and men like the lyrical and vinous Capt. Morris bewailed its temporary loss or dearth:—

But now I'll tell, to end my song,
At what I most reprove,
This war has been, like other wars,
No friend to good port wine;
For port, they say, will soon be rare
As juice of France and Spain.

In our national lyrics which celebrate the joys of drinking, those of England are by far the most rationally joyous. No less a person than Dr. Still, subsequently Bishop of Bath and Wells, in the sixteenth century, wrote that famous song which celebrates "Jolly good ale and old"; but this seeming anomaly is, to our mind, easily accounted for. Alcohol was then at least talked about, and by 1580 it began to mar the national reputation for sobriety. English songs often praise wine with an excessive praise, but generally there is honest good fellowship in them. If "Cruiskeen Lawn" is to be taken as a type of the Irish Bacchanalian lyric, there is a defiance of death in it which is highly offensive. On the whole, however, *fun* is at the bottom of the Hibernian chant. The Scotch, on the other hand, have little of this spirit in them. There is no liberal fellowship in "Surely you'll be your pint stoup, an' surely I'll be mine," "Gude ale gars me sell my hose," bespeaks the sot. Even where a husband and wife are concerned, the duett is not to the tune of mutual enjoyment, but it is on the one side, "Auld gudeman, ye're a drucken carle," or on the other, the "drucken wife o' Galloway," of whom the complaint is, that she could not "drink hooly and fairly."

The French Expedition to Mexico—[*Souvenirs d'un Prisonnier de Guerre au Mexique, 1854-55, par Ernest Vigneau*. (Paris, Hachette.)

THE French expedition to Mexico took most people by surprise, and it is considered by many as the first false step made by Napoleon. The maintenance of 40,000 men 3,000 miles from home, the burthen on finances, the lack of lustre, the absence of victories, the want of sympathy, and the disfavour with which Frenchmen look upon it, are grave subjects for consideration. The slow progress of Austria's Arch-Duke to ascend the throne of Montezuma, and the withdrawal of England and Spain from the enterprise, aggravate the difficulties of the situation. But it would really appear as if the expedition was, after all, the result of a long-cherished plan, and that France seeks an outlet for an over-abundant population in Algeria, Cochín China, Tahiti and Mexico.

In 1853, Count Raousset Boulbon appeared in San Francisco. He was in want of a secretary speaking English and Spanish, and engaged M. Ernest Vigneau. Three adventurers had appeared in succession menacing Sonora. All perished violently. The first was Mr. Pindray. He arrived in California in 1849, making one of a caravan pursued by the Indians. Without him the caravan would have perished; of prodigious strength and skill, he nourished his

companions by the produce of the chase. Every morning he would take the freshest horse, accompanied by three or four companions, and set out in pursuit of game. When he arrived at San Francisco meat was two dollars a pound. He bought a whale-boat, engaged a sailor to work her, and crossed the bay in the direction of Saucelitor, and in the midst of winter, of rain, mud and cold, penetrated the wild wooded countries of San Rafael and Sonora. Every week he returned to throw upon the wharves of San Francisco the carcasses of elks and bears. His nights were passed at gambling tables in the midst of rowdies. At the end of winter the chase was finished, and he started for the Bay of Humboldt and the port of Trinidad, where he procured and drove before him herds of 200 bullocks at a time to San Francisco. In 1852 Pindray recruited a company of Frenchmen to explore Sonora, and embarked in the early part of the year on board the Cumberland for Guaymas. He established himself in the valley of Cocosperra, near the river Dolores, and founded an agricultural establishment: for before commencing mining operations it was necessary to conquer the Apaches. After encountering many dangers and difficulties he was found dead in his bed. After him came Walker, the well-known Costa Rican and Nicaraguan filibuster, who invaded Lower California; and his fate is well known. The third adventurer was Count Raousset Boulbon, who left France after the Revolution, where he had acquired an unenviable reputation as a second-rate journalist. He arrived at San Francisco in 1850, when the reputation of Pindray was at its height as a hunter. Raousset entered the lists against him, but was soon obliged to retire, being deaf and short-sighted. Want drove Raousset to become a day-labourer, next a fisherman, then a dock labourer, and in 1851 a cattle-driver. Señor Don Luis del Vale, Mexican Consul at San Francisco, received an order from Santa Anna to enrol for the service of the Republic all the Frenchmen that Raousset Boulbon could depend upon, and to send them in detachments of fifty at different times and on different vessels to Manzanillo, San Blas, Guaymas and Mazatlan. The military governors had received orders to convey the French into the interior immediately on their landing. The Frenchmen offered themselves in numbers. The Mexican Consul proposed to raise the enlistment to 3,000, and to send off at once 1,000 to one of the designated ports. M. Chevallier and Hector Chauveteau had just freighted the Challenge for Guaymas, and the Consul took her up. At this juncture the American authorities arrested Señor del Vale, who was prosecuted for violation of the Foreign Enlistment Act, and the consul of France, M. Dillon, was arrested. He appealed to article 11 of the Convention, agreed to on the 23rd of February, 1853, between France and the United States, was liberated, and the States were compelled to apologize. The Challenge, which was to have carried 900 men, took on board only 400, and set sail on the 2nd of April, 1854, with 350 Frenchmen, the rest being Germans, Irish and Chileans.

In 1852, Raousset had visited Mexico, where he was warmly patronized by M. Levasseur, the French Ambassador. He established the Restauradora Company, of which MM. Jecker, Torre & Co. were the patrons and chief shareholders, together with M. Levasseur and Gen. Arista, President of the Republic. A treaty was signed on the 7th of April, by which the President gave to Raousset Boulbon the right to work the minerals of Arizona on behalf of the company. Raousset Boulbon, on his side, undertook to engage and lead to the *placer*, in the shortest space of time, 150 French volun-

teers, armed and militarily disciplined, ready to fight against the Apaches. Raousset returned in haste to San Francisco, enrolled 250 men, embarked with them on board the Archibald Gracie, and landed at Guaymas. But in the interval a rival company had been started, and claimed the Arizona *placer* by virtue of former rights. A Mexican firm was at the head, acting under the name of Her Majesty's Consul, Mr. Barron. Raousset landed on the 1st of June at Guaymas; he arrived at the end of August at Sarec, where he spent a month in vain diplomatic negotiations. At the end of September he determined to retreat, attacked and took Hermozillion, defended by 1,200 Mexicans. He returned to Mazatlan, whence a letter from Mr. Dillon recalled him to San Francisco. In January, 1853, Arista was replaced by Ceballos, who in turn gave way to Lombardini, and he again to Santa Anna. Influenced by M. Levasseur, Santa Anna wrote to Raousset Boulbon that he was desirous to repair the injustice of former governments towards him, and would be glad to see him in the capital. The invitation was sent by the French Ambassador, and Raousset Boulbon arrived in the capital in June. He proposed to defend the Northern frontier from the Apaches by a French troop, and demanded an authority equal to that of a military Governor of Sonora. At the expiration of their term of service, the French volunteers were to receive concessions in land. Santa Anna listened, procrastinated, and finally offered Raousset Boulbon the rank of a general in the Mexican army, which the latter regarded as a repulse, and secretly left the country. Levasseur abandoned him, Dillon treated him coldly, and said "the young man was done up." He proceeded to San Francisco, and organized the expedition which sailed in the Challenge.

Not deeming it prudent to sail with the detachment, Raousset Boulbon bought a cutter of ten tons for 200 dollars, out of 2,000 dollars which he borrowed by means of Señor Argenti, an Italian banker, in the name of his cashier, a Mr. Bowen, an American. On the 24th he set sail. After being wrecked on the Isle of Cedars, the Belle, with her load, arrived at San José, and proceeded to Morro Colorado, about twenty leagues to the north of Guaymas. Here Count Raousset Boulbon despatched the author to Guaymas, to ascertain the disposition of the volunteers on board the Challenge, and instructed him to seize the persons of Cayetano Navairo, Pancho Aguilar, José Calvo, Manuel Marie Gandaro, Esprien, and Cuvillas. The mission, after a painful march, were suddenly arrested by a party of Mexican soldiers, which they met *en route*, and were conveyed to Guaymas, being mistaken for deserters from the French battalion, who had committed a murder, and fled to the mountains. They were examined, and subsequently liberated, when they repaired to the barracks in expectation of the arrival of Raousset Boulbon. On the 1st of July, he arrived in the Belle, and demanded an interview with General Yañez, in command of the place. At this juncture Yañez had not more than 200 men under his command. Raousset Boulbon had 300, for the battalion had constantly diminished in numbers since its departure from San Francisco. The negotiations were delayed—Raousset Boulbon waiting impatiently the result of M. Sante-Marie's mission to Mexico. Meanwhile, the position became more difficult, and at last an engagement took place. The French attacked the Mexicans in the Citadel, were repulsed with slaughter, and abandoned by their Irish allies, while a column of several Mexican battalions came up and completed their defeat. The

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French retreated to the French Consulate of Señor Calvo, who entered into negotiation with General Yañez, and induced his co-nationalists to surrender, solemnly assuring them that their lives would be saved on delivering up their arms. No such condition was made by the Mexican General. Señor Calvo surrendered his fellow subjects without condition. Raousset Boulbon was tried by a court-martial, and on the 12th of August, 1854, was led out to the end of the Mole and shot.

Who was the prime mover in this sad drama? It is indeed, strange, that the associate of Count Gaston Raousset Boulbon should be the Mr. Jecker whose claims against the Mexican Government 40,000 of Napoleon's soldiers are now endeavouring to enforce.

Alexander Hamilton and his Contemporaries; or, the Rise of the American Constitution. By Christopher James Riethmüller. (Bell & Daldy.)

The Federalist: a Collection of Essays, written in favour of the New Constitution, as agreed upon by the Federal Convention, September 17, 1787. Reprinted from the Original Text; with an Historical Introduction and Notes, by Henry B. Dawson. Vol. I. (Low & Co.)

ALTHOUGH we differ widely from Mr. Riethmüller on many matters of opinion and fact, we give him credit for having written a volume which may be read by those who would strengthen their recollections of American history by the perusal of four hundred pages of political narrative and personal anecdote. Cleverly planned and delicately touched throughout, abounding in picturesque positions and confident assertions, and studiously careful not to perplex the reader with conscientious doubts, the book—in style, tone, object—exactly meets the requirements of idle people, who like to talk loosely about the American Constitution. The pleasant men and women, who change their opinions as often as they change their books at Mr. Mudie's library, will lay down Mr. Riethmüller's volume with an agreeable conviction that they have completely mastered the American question, and are competent to speak across any dinner-table on the causes which have led to the rupture of the great Transatlantic republic. With such patrons of light literature the author will be an especial favourite. Another class will place this political biography high above the ordinary books of the season, and deem it worthy of a place amongst works of permanent influence. An English writer, who sees in the American War nothing but a necessary consequence of democratic institutions, is secure of applause from those who like to be assured that the descendants of our refractory colonists are now undergoing punishment for the rebellion of their forefathers.

Mr. Riethmüller's sketches of George Washington and his contemporaries are vigorous and life-like, though they are often inaccurate, and in every case insufficient for the student who is seeking for what is real and not for what is fanciful. Their falsity is due less to want of information on the part of the author than to the strength of his political bias; but in more than one place the error of the artist is the consequence of deficient knowledge of facts. For instance, General Charles Lee, the officer of the Revolutionary Army who was second in command to George Washington, is presented to the reader as nothing worse than a perverse, crotchety, pettish, outspoken soldier, more anxious for his personal reputation than for the cause in which he had drawn his sword. In justice to Mr. Riethmüller, the reader is re-

minded that Washington Irving, Jared Sparks, and other American writers took the same view of the adventurer who commenced his military career at eleven years of age as an ensign in the English army, and closed it in the service of the States which he did his utmost to betray into the hands of Great Britain. Speaking of the man who stands convicted, by recent disclosures, of infamous treason, Washington Irving says, "there was nothing crafty or mean in his nature"; and Jared Sparks observes that he was "wholly incapable of attempting any design by underhand means." Mr. Riethmüller is less confident than the two American historians of Lee's perfect guilelessness; but he has still to learn that the miserable knave, whilst he was a prisoner of war, and in imminent danger of losing his life as a deserter from the English forces, sent in to Lord Howe and Sir William Howe, on March 29, 1777, a plan of operations that aimed at effectually crushing the army, of which he had been the second commander. Before another edition of his book is called for, the author will do well to consult Mr. George H. Moore's 'Treason of Charles Lee, Major-General, Second in Command in the American Army of the Revolution.' After reading that work, he will not repeat his statements that General Lee's conduct at Monmouth Court-House "may be probably ascribed to a perverse waywardness of disposition, rather than to any deliberate design," and that in his career "he failed, in the main through his impatient self-will and the caprices of an ungovernable temper."

The chief objects of Mr. Riethmüller's book are to extol Alexander Hamilton at the expense of Thomas Jefferson, to exalt the enemy and degrade the champion of democratic government, and to use the contrast as a text for a sermon addressed to English politicians of the present generation. The author's undertaking is by no means original. Of late years a fashion has grown up amongst writers of a certain school, on both sides of the Atlantic, to attribute every unpleasant feature of American society to democratic institutions, and then to cast the odium of its parentage on the memory of the illustrious man whose pen drew up the Declaration of Independence. Hatred of democracy has inspired more than one writer to blacken the reputation of the statesman who, in the opening years of the Union, successfully withstood the reactionary party in the American States. The favourite method with these detractors has been to re-edit, as veracious history, the scandalous libels which were directed at Jefferson during his lifetime, and by a republication of detached passages from his works, letters, and table-talk, to exhibit him as a man of narrow views, shallow information, corrupt morals, and vulgar scepticism. To this form of attack the statesman is singularly exposed. A fascinating talker, though a poor orator, Jefferson, throughout his long life, was inconsiderate and immoderate, as well as brilliant in the use of speech. His enemies are wont to describe him as crafty and false; but without a doubt he was never guilty of hypocritical reticence, and if he had cautiously considered his words and their probable consequences, after the wont of more cunning men, his enemies would find it less easy to bring a charge of wilful untruthfulness against him. He was a quick, lively, emotional thinker, and whatever came uppermost in his mind he put forth without reserve. For a public man he was most imprudently addicted to letter-writing. He lived in an age when epistolary power was still regarded as a fashionable accomplishment, and possessing that power he exercised it, invariably to the delight of his

correspondents, but too often without discretion. His letters resembled his conversation, abounding in confessions and avowals which a more calculating man would never have made, and with regard to certain questions of opinion marked by that daring and extravagance which usually characterize the words of the man who, with tongue or pen, sustains a dangerous reputation for liveliness. Much of what he both said and wrote, examined by the greater light of the present generation, is fallacious, and even ridiculously erroneous. But his detractors, when they edit detached pieces from his letters and note-books, always shut their eyes to the fact that the opinions, which they most justly condemn, were not peculiar to the man whom they abhor, but to his generation; that they were accepted and acted upon, with less openness, by the most enlightened of his contemporaries.

Very different is Mr. Riethmüller's treatment of the man whom he delights to honour. Jefferson is mischievous, mean, false, contemptible; but Alexander Hamilton is the highest expression of philosophic patriotism and stainless chivalry ever witnessed in history. Whatever he does is right; on whatever grounds he may differ from his rivals, they are necessarily in the wrong. The author allows that his hero was faithless to a loving wife, but otherwise he waxes indignant at any suggestion that Hamilton participated in the frailties of weak human nature. We envy Mr. Riethmüller his marvellous faculty for admiration, and regret that we cannot accept his view of the courageous and accomplished gentleman whom it has for some time past been the fashion to designate "the master mind that framed the American Constitution."

Without doubt, Alexander Hamilton deserves a prominent place amongst Americans. A gallant soldier, though by no means a consummate statesman, he did good service in the Revolutionary War, and subsequently, in persuading his countrymen to adopt the Constitution which he himself regarded as a temporary makeshift. As George Washington's literary aide-de-camp, and as a contributor to 'The Federalist,' he won and merited the confidence of a large section of his fellow-citizens. On these grounds he would be a notable character, even if he had no other title to attention. But his entire career, from its brilliant commencement to its mournful close, was so conspicuous and important that it will repay careful observation. Unlike his chief adversary, Jefferson, who was born in the patrician rank of the most aristocratic state of the Union, Alexander Hamilton was the son of a needy West Indian trader. But his great talents overcame adverse circumstances. Before he completed his twenty-first year, he had raised himself from the stool of a merchant's clerk to the rank of aide-de-camp of General Washington. At a later date he adopted the legal profession.

Having sketched Hamilton's plan for a constitution, Mr. Riethmüller says, "It is of course impossible now to determine whether such a government would have worked well in the long run." Why, then, if he is not confident that the Hamiltonian scheme would have proved a success, does Mr. Riethmüller extol the General for the far-seeing sagacity, and argue that the triumph of Jeffersonian principles has been productive of misery, which would have been avoided had the States adopted Hamilton's proposals? At one place the General's scheme is spoken of as "a theory which could only be tested by experiment"; elsewhere, Hamilton is extolled as a prescient statesman, who would have preserved the Union from every imaginable disaster if he

had only enjoyed the perfect confidence of America. Nor is this the only point on which the author is inconsistent. He is incensed at the calumnious democrats who maintained that Hamilton wished to establish a Transatlantic monarchy on the British model; and, nevertheless, he himself praises Hamilton's plan of government as a cautious method for placing the States under the dominion of a single ruler. "What other evils," says the author, "might have arisen under this Constitution it is now in vain to inquire. It would, at least, have given time to adopt a national policy and to form a generation of statesmen; and if, after a full and fair trial, it had been found expedient to draw still nearer to the British model, and substitute the hereditary for the elective principle, the transition need not have been violent, or have involved any sacrifice of the established liberties of the people." Surely this is an admission that the democrats were not, even in the author's opinion, wrong in attributing to Hamilton a strong inclination in favour of monarchical government.

Frequently, when Mr. Riethmüller aims at defending his hero's reputation, he exposes it to the attacks of assailants, and even deprives the General's conduct of that amount of justification which is found in unquestionable facts. For instance, he remarks that "the monarchical and aristocratic institutions of the mother-country had struck no root in the United States," and adds, "Here and there might be found a man who wished to offer the crown of the young Empire of the West to a son of George the Third. But Hamilton well knew that such a prince would have been isolated in the midst of hostile factions, and would have had nothing whereon to rest the foundations of regal authority." Either Mr. Riethmüller underrates the amount of feeling in America favourable to aristocratic institutions at the close of the Revolutionary War, or Hamilton's plan was wilder and more visionary than even Jefferson thought it.

Alexander Hamilton's course from the date of George Washington's election to the Presidency until the fatal duel with Burr was, in every respect, less dignified and less useful than the earlier portion of his public life. In the Convention, by his submission to the will of his fellow deliberators, and subsequently by his contributions to 'The Federalist,' he did good service, and displayed a noble spirit of self-abnegation. But as soon as the Constitution had been adopted, his attitude and temper changed. He became fierce, overbearing, and in some matters, it must be added, unscrupulous. The settlement—which he had warmly recommended, although it was made in direct opposition to his theories—became the object of his distrust. Taking their tone from their leader, his party seized every occasion to sneer at republican institutions, and to speak of the Constitution as a temporary arrangement, suitable only for a makeshift until the country could be persuaded to elect a king. It was not enough for Hamilton to praise the British monarchy, he was enamoured of the abuses and corruptions by which it made its power felt during a period reflected upon with patriotic shame by Englishmen of the present generation. When "King" Adams, whose British proclivities made him an object of ridicule to ardent Republicans, said of the government of the mother-country, "Purge it of its corruption, and give to its popular branch equality of representation, and it would be the most perfect constitution ever devised by the wit of man," Hamilton was offended at the coldness of the eulogy. He could not regard bribery and rotten boroughs as defects in the system which he so enthusiastically admired. "Purge

it," he replied, "and give to its popular branch equality of representation, and it would become an impracticable government." This speech, one of many similar speeches upon record, was highly characteristic of the speaker. Chivalric, and richly endowed with mental powers, he was a type of the Tory gentleman of the last century—a Tory who helped to establish a republican government, and afterwards spent much of his energy in railing at republican institutions. We have neither time nor inclination to enter minutely into the party warfare of his later years. It is enough to say that, in our opinion, the author altogether misrepresents it.

As Hamilton's career approached a mournful termination, it became more violent and stormy. In youth his temper was quick and his will imperious. A hasty word, for which Washington made prompt and full apology, was reason enough with the almost beardless aide-de-camp, why he should leave the side of his illustrious chief. Time did not render him more compliant, or less liable to outbursts of irritation. His influence in the Adams administration, the share which he had in that President's despotic acts, the determination which he manifested to impose his will on his fussy superior, and the reckless vindictiveness with which he split the Federal party when he could no longer domineer at the Council-board, are points on which men of opposite parties agree. Mr. Riethmüller can see nothing objectionable in his hero's attitude in the presidential contests which ejected King Adams from the White House and raised Jefferson to the presidency. The acts by which Adams had roused the anger of the republicans were acts for which Hamilton was in an especial manner responsible. In honour, therefore, the General was bound to stand by the chief whom those measures had rendered unpopular. Moreover, at that period of American history, men of all parties held that the presidential office ought to be held for eight years, unless the public safety required the elevation of a new chief at the end of the fourth year. The president whom the country dropped at the end of the fourth year was in the position of a minister against whom a vote of censure had been obtained. Hamilton could not honestly persuade himself that the safety or honour of the country required the humiliation of the official leader of the Federal party. Again as a Federalist, pledged to uphold the dignity and strengthen the office of the executive, Hamilton was bound by his principles to exert himself to secure Adams's re-election. But private honour and public principle were set aside. Adams had been goaded into resisting the encroachments of the Hamiltonian party. He had even presumed to intimate that he would no longer submit to Hamilton's dictation. Words ensued, and there was a personal quarrel between the two Federal chiefs. The personal disagreement became a public contest. For the sake of asserting his own will and humiliating Adams, Hamilton started his compliant and adulatory friend Pinckney for the presidency, and by that means split the Federal party.

On the elevation of Thomas Jefferson—the rival whom he hated with a hatred scarcely less intense than his animosity to Burr—Alexander Hamilton found himself in a painful position. The most important section of his own party were indignant at what they reasonably regarded as his treachery. The friends of Adams, whom he had lampooned and unseated, spoke of him with scorn. Through his violence—violence which Mr. Riethmüller regards as the peculiar attribute of the democratic party—he had played into the hands of the republicans who were laughing aloud at his conduct. On

the President's throne sat Jefferson, whose reputation he had not been slow to slander, whilst Burr, with whom he had for years fought one long duel, was occupying the chair of Vice-President. The end was fast approaching. The story of the fatal quarrel needs not to be re-told. But readers will do well to keep in mind the difference between Hamilton's hostility to Burr and his enmity towards Jefferson. Jefferson was his enemy at the head of a distinct party; but Burr was dangerous and hated on a double ground, as a dextrous trimmer who held the confidence of a large section of the Republicans, and also had many adherents amongst the Federalists. Jefferson would always fight Hamilton as chief of the Democrats. Burr might any day become his rival within the ranks of the Federal party. In this fact lies the reason why, when Pinckney and Adams had both lost in the presidential contest, Hamilton exerted himself to increase Jefferson's chances of success,—and why, when Burr started as candidate for the governorship of New York, Hamilton once more opposed him with a vehemence and a success that led to the hostile meeting.

In his concluding pages Mr. Riethmüller asks us to believe that if Hamilton—the politician who set an evil example of party violence to his countrymen—were now alive, he would give just and moderate counsel to his fellow-citizens, and that his verdict on the existing struggle would be favourable to Southern demands. The writer, when he hazards this opinion, apparently loses sight of the fact that, whereas the South in the present contest takes up her position on Jefferson's interpretation of State rights, the North by maintaining the right of the central power to override the decisions of sovereign States is carrying out Hamilton's principles.

Those who wish for a copy of 'The Federalist' may order Mr. Dawson's edition with confidence that its first volume is a good book. The Introduction contains a fair account of the circumstances under which it appeared, and the remarkable controversy as to the respective contributions of its three authors. In No. XVI. one of the papers contributed by Hamilton, the writer, glancing at the possibility of a rupture between the States and the employment of force to sustain the central authority, uses these words:—"When the sword is once drawn, the passions of men observe no bounds of moderation. The suggestions of wounded pride, the instigations of irritated resentment, would be apt to carry the States, against which the arms of the Union were exerted, to any extremes necessary to avenge the affront, or to avoid the disgrace of submission, the first war of this kind would probably terminate in a dissolution of the Union." Readers of 'The Federalist' must bear in mind that the papers are but a declaration of reasons why the people of New York should accept the Constitution. Of this fact sight should never be lost. Because Hamilton recommended the adoption of the Constitution, it has been hastily inferred that he altogether approved it.

NEW NOVELS.

Beppo the Conscript: a Novel. By T. Adolphus Trollope. 2 vols. (Chapman & Hall.)

'Beppo the Conscript' is a charming story,—bright, spirited, and pleasant to read. The descriptions of Italian rural life are evidently transcripts from real scenes and places; indeed, the whole story seems to be quite true, only it is told so well that it has the fascination of a novel.

The work is interesting, also, as a picture of

what Italy was, when the enthusiastic welcome of the population of the different states to their deliverers from bondage and bad masters, and the excitement of driving out their oppressors had subsided, and the duty of obedience to regular laws and a real government had to begin.

The introductory chapter of Mr. Trollope's story will give the reader a good insight into the ignorances and hindrances with which the new Government had to contend: it is necessary to read it, in order to understand the story which follows. The baleful influence of the reactionary priesthood, always exerted to the utmost whenever the new Government set up any regulation that interfered with the individual comforts of the people of a province or district, was never more indefatigable than in trying to thwart the law of conscription by inflaming the imagination of the people against this great rock of offence. To the rural population of the newly-annexed provinces, the law which subjected each man to the chance of drawing a lot which would consign him to the destiny of becoming a soldier, and going to the foreign parts of Italy, seemed an intolerable hardship; to the rustics of Romagna, Piedmont is as much a foreign land as China. The priests, working on this prejudice, encouraged and assisted the newly-drawn conscripts to desert and take to the mountains, and so to put themselves into the condition of outlaws. The poor fellows themselves intended nothing worse than to remain in hiding until the search after them should be over; but the priests well knew they were making themselves liable to be treated as deserters, and they hoped, when the men should know this, they would be desperate, and open to any temptations of the Evil One. Beppo the Conscript is a young peasant of Romagna, the son of a rich farmer living near Fano, in an old, rambling country-house called Bella Luce, among the mountains. The description of the place and the family, and their mode of life, is charming; it is given as none but an inhabitant could have given it, for no stranger could have penetrated into that interior, and only a loving hand could have drawn it. Beppo is a fine, honest, sensible, straightforward fellow, but rather dull; for when his superb cousin Giulia, whom he worships with so much constancy, tells him she does not love him, he believes her and cannot translate the signs by which he ought to have divined the truth. Giulia is as proud as Lucifer and all his angels, and she would die, and she does very nearly break her heart, sooner than let Beppo suspect how the case really stands; for Giulia is the portionless child of the farmer's only brother, and brought up by him for charity, though the reader knows, and the farmer knows, and the priest knows, that the reason why Giulia has no portion is that her uncle has helped himself to it. But Giulia has been so often taunted with her dependent position, that she would rather make herself and Beppo miserable than be thought to wish "to entrap" her rich cousin into a marriage. The old farmer and his wife want Beppo to marry the daughter of a rich lawyer at Fano, the neighbouring town, and Giulia is sent away to be the servant and companion to La Signora Dossi, that Beppo may be kept out of danger, and with the treacherous intention of filling his mind with false reports about her. All this portion is very clever. There is a family dinner at Bella Luce which is delightful, though the deceit and guile which are called into play do not accord with the Arcadian scene. Giulia goes to live with the Signora, who is like the good godmother in a fairy tale, but she cannot save Giulia from the

evil tongues of evil men. Beppo, inclined to jealousy, sees with his own eyes the attentions which a handsome corporal pays to Giulia. His father, his brother, and the priest all distil their slanders into his ear against her, and describe her as being utterly abandoned to evil courses. The drawing of the conscription comes on; poor Beppo draws "a bad number"; he is liable to serve, and his father will not pay for a substitute, preferring the insidious advice of the priest, that his son should take to the mountains; and Beppo goes away, heart-broken about Giulia, and caring very little what becomes of him. Giulia, knowing that Beppo had been made to believe all manner of bad things about her, is very unhappy. The charm of this story lies in the unaffected reality and simplicity with which all the characters feel and act. She becomes informed of the grave risk that Beppo has incurred, and she sets herself to try to bring him to a sense of his position. Some cruel cross-purposes arise, which will raise the reader's anxiety, but they are very interesting; thanks, however, to Mr. Trollope, they are all set straight, and the story ends as pleasantly as possible, though the escape from a tragic consequence is narrower than one could wish for friends.

The incidental sketches of scenes and characters are spirited; the account of the dear fat Signora Dossi, the retired actress, who has become "regularised," is charming; she is the sole lodger in the great Bollandini Palace, on the first floor up the great staircase of yellow Travertine stone, leading to great walnut-wood, panelled, folding doors, with chased gilt bronze handles in the centre of each, and "with a little bit of greasy twine passed through a gimlet-hole in one of these grand doors, for a bell pull." This is another Italian interior described with the genial humour which marks the whole book—which we heartily recommend our readers to get for themselves.

Uncle Crotty's Relations. By Herbert Glyn. 2 vols. (Smith, Elder & Co.)

It is at first a difficult task to make out who "Uncle Crotty" is, and what is his relationship to the rest of the characters; but it transpires, about the middle of the first volume, that Uncle Crotty is the son of a grocer, who made a large fortune, which at his death was divided among his children, except one unfortunate daughter, who had married a Mr. St. Lo, and had died in great poverty and distress before the story begins. Uncle Crotty resides with his niece, a Mrs. Crombie, and has announced that he has made a will in favour of her children, which announcement secures for the miserly old bachelor all the comforts and attentions he can desire at the hands of Mr. and Mrs. Crombie and their two daughters. Indeed, the Crombies appear to be a remarkably fortunate family, for the second daughter, Charlotte, has been adopted by Miss Crotty, Uncle Crotty's maiden sister, who is also parsimonious in her habits; while Kate Crombie, the beauty of the family, has fascinated a Mr. Telford, a highly popular novel-writer, who seems to have been uncommonly well paid by his publishers. Mr. Crombie is a kind of "Pecksniff"—pompous, plausible, benevolent, and hospitable to his friends and the public; but he is in fact a bankrupt and a scheming hypocrite. There is another nephew, however, in the background, Harry St. Lo, the son of the disinherited lady, and by profession a civil engineer. St. Lo, coming into the neighbourhood on railway business, makes acquaintance with his uncle, aunt and cousins, and Charlotte Crombie falls in love with him, and persuades her great-aunt to leave Harry a share, at least, of her property,

which the old lady, struck by the girl's disinterested conduct, accordingly does, much to her lawyer's, Mr. Crombie's, disgust, though St. Lo himself is left in great doubt as to his aunt's intentions towards him. The most interesting part of the book is the history of Mrs. Telford's married life. This lady has never cared about her husband, and he seems to care a great deal more about his book-making than about his wife's comforts. He shuts himself up in his study from morning till night, engrossed in his favourite pursuit, and leaves pretty Kate to amuse herself as best she can. Finding a former lover—a ruined baronet of doubtful reputation—Sir Percy Phelps, residing in the neighbourhood, Kate renews her old flirtation with him, and very soon becomes passionately attached to him, loathing her negligent husband (though, for a time, she tries hard to do her duty by him), and, in consequence, her fair fame is called in question, and she affords topics of conversation for all the scandal-mongers in the neighbourhood.—Telford, of course, being the last person to hear the reports that are in circulation. Here the author takes the opportunity of introducing a story, which appeared in the police courts some time ago, of a gipsy woman, who sold to a lady a brown powder, for the purpose of getting rid of an unpleasant husband. Kate, who at first starts back in horror from the contemplation of such a crime, gradually brings herself to think of it as a dire necessity; and on finding that Telford suspects and watches her, she quietly puts the powder into a cup of tea she is pouring out at the evening meal, in the presence of Uncle Crotty. It is not very probable that, when she had so many other opportunities of administering the fatal dose in private, Mrs. Telford should choose to do so in the presence of a third person; but it tells better in a novel, as it affords Uncle Crotty the advantage of a fine scene, in which he seizes the cup, and empties the contents into his spirit-flask, and, after refusing all the agonized entreaties of his niece to spare her the discovery, he goes at once to the wicked baronet, and tells him the story, and the next morning repeats the same to the injured husband. Kate rushes in a state of distraction to the house of her lover, who, very naturally, refuses to have anything more to do with so depraved a woman. Telford, finding her there, challenges Sir Percy, and a duel ensues, in which the author wounds his opponent, and then retires to the Continent. And, now, the whole thing ends in nothing at all! Sir Percy and Kate take solemn oaths that they have been guilty of no crime, beyond a foolish flirtation. Kate declares she never meant to poison anybody but herself, and the gipsy swears the brown powder was not poisonous; and so the matter ends in Kate repenting, and living the life of a saint in a sea-port town.

The same inconsistency occurs in other parts of the story. When Aunt Crotty dies the first will only is forthcoming, leaving the bulk of her property to Charlotte Crombie, and we are led to suppose that Mr. Crombie has destroyed the second will, which was made in St. Lo's favour. Even old Crombie is bullied by his clerk into believing himself guilty, and he bribes Mullens with the promise of his daughter's hand and fortune, if he will agree not to betray his crime,—nay, he goes so far, on Charlotte's refusal to fulfil this condition, as to contemplate suicide; and we have a highly-wrought description of the old scoundrel locking himself up in his room with pistols, and counting the seconds which shall elapse before he pulls the trigger, rather than submit to the disgrace of exposure and transportation. When, lo and behold! it is all a mistake. Crombie is

only dreaming when he thinks he is shooting himself,—he never did destroy the will, for St. Lo has had it in his possession for some time, and Mullens never could have proved a case against him. St. Lo only wishes to marry Charlotte, and share the money fairly with her, and we have been making ourselves very needlessly uncomfortable. The last take-in is, that Uncle Crotty dies a pauper, leaving the sum of twopence and a mortgage to his affectionate relations.

Dante's Divina Commedia. Translated into English, in the Metre and Triple Rhyme of the Original, with Notes, by Mrs. Ramsay. *Paradiso.* (Tinsley Brothers.)

WHEN, in the bark of his lofty genius, Dante Alighieri resolved to navigate the celestial spheres, and render to mankind an account of his voyage, he was quite aware of the difficulty of the enterprise, and of the dangers which beset his course. "Hell" had received much attention from previous writers, who had recorded the results of their visionary wanderings with singular minuteness. "Purgatory," also, had been noticed, though in a less scientific manner; but "Heaven" was almost untrodden ground. People, it would seem, had always felt more at home in the lower regions than in the upper; and this may also be said of the readers of Dante; the 'Inferno' is more familiar to them than the 'Paradiso'; while, from its dramatic character, it more readily yields to the translator's efforts, and its spirit is more amenable to a transforming influence. The 'Purgatory' is all up-hill work; and the 'Paradise' is beyond the power of English rhyme to reach. There is no disguising this truth; it cannot be done: we may have an English 'Paradise,' but it will not be the 'Paradise' of Dante.

Mankind, in the earlier times, do not seem to have needed so much frightening into good behaviour, as in the middle and later ages of the world. Death never assumed such terrors as under the Christian system, nor were such liberties ever before taken with the representatives of an unseen world. We all know how it fared with the Prince of Evil, and what an ugly, miserable wretch he became at the hands of monks and friars. It was not till the Reformation that the Devil was restored to anything like his original respectability, and, in the poetry of Milton, came out almost a gentleman:

—nor appear'd
Less than Archangel ruin'd.

The popular notions, however, still clung to him among the less enlightened, and the people's poet saluted him as

Auld Hornie, Satan, Nick, or Clootie,
Wha in yon cavern, grim and sootie,
Closed under hatches,
Spairies about the brunstane cootie
To scaud poor wretches!

So difficult is it to recover a *status* once lost.

Before the tenth century, the horrors of Hell were, comparatively, little heard of; but after that time, the world not coming suddenly to an end, as had been expected, they were, with a host of attendant ministers, let loose on society from pulpits and cloisters. Roger of Wendover, under the year 1196, relates the vision of a monk of the Convent of Evesham, who, guided by St. Nicholas, visited the shadowy regions, and when he got back, gave such curious details of what he had seen and heard that his narrative may well be compared to anything we read of in the 'Inferno' of Dante. Among other friends and acquaintances whom the monk met with in Hell, was a certain goldsmith, who had been sent to that place for the frauds he had committed, and whose punishment consisted in counting out

money that burned his fingers, and in being made to swallow coins that set his stomach on fire. He was also, by way of variety, occasionally thrown down among heaps of red hot pieces, and burnt and scorched in a dreadful manner. Destruction and restoration were here alternate processes. When the monk ascended to Heaven, it was up a crystal stair, the steps of which became easier to mount the higher he got, like the steps up Dante's Purgatory:—

Questa montagna è tale,
Che sempre al cominciare di sotto è grave,
E quanto uom più va su, e men fa male.

The brightness of the scene, so far from hurting his eyes, only tended to strengthen them: this, also, we read in Dante, who found many precedents for the machinery of his poem in the literature of the Middle Ages. A few years later, under 1206, the same chronicler relates another vision of Hell, Purgatory, and Heaven, which happened to a small farmer, in the diocese of London, to whom St. Julian, the entertainer, showed the mysteries of these regions, taking him out of the body for that purpose, and sending him back again rather suddenly, for fear lest his friends, who stood round about his mortal part throwing cold water in his face, should suffocate him in their kind solicitude to restore him to life. Among other strange things which the farmer saw in Hell, was a theatre, where the damned were made to act their parts in life over again, for the entertainment of an audience of devils, who sat round enjoying the spectacle, and, when it was over, rewarded the actors by tearing them to pieces, roasting, frying, and broiling them, and after trituration to the consistency of jelly, restoring them whole to undergo a repetition of the process. In this vision the joys of Heaven bear but a very small ratio to the miseries of Hell. The compiler of the legend had evidently exhausted his imagination on the lower regions, and had scarcely a thought left for the upper. The place of bliss is in a church, placed on the Mount of Joy, to reach which it is necessary to pass through a purgatorial fire and a cold lake, and to cross a bridge beset with stakes and spikes,—very difficult to any save those who had sought to redeem their souls by special masses and works of charity. Arrived with the purified saints in the church of the elect, the farmer had scarcely time to look about him before St. Michael suddenly called out to St. Julian, "Restore this man directly to his body, or the cold water which his friends are throwing in his face will suffocate him"; and immediately these words were spoken, the man, not knowing how, came to himself, and sat up in his bed. We could have wished that the farmer's friends had been less zealous; but it is obvious that the writer found himself out of his element in Heaven. He merely alludes to celestial music being heard in the church at certain times of the day, which was inaudible to those outside; and he notices a figure of Adam under the tree of life, by the side of a fountain with four streams, evidently suggested by the mosaic of some apsis.

The Heaven of Homer's heroes is one drawn from every-day life. Plato, in his 'Phædon,' rose higher, and put forth more worthy notions of a blessedness to come, and the means of obtaining it. Virgil's Elysian Fields, however, are a sort of relapse into paganism, or a Gentile version of the Garden of Eden. Mohammed, in his Koran, recognized the true principle of beatitude, but combined it with prejudices drawn from the ideas which the Orientals have of worldly enjoyment and the pleasures of sense.

The Paradise of the Scandinavian mythology

is no better than a caricature of Northern barbarism, where the elect fight one another to their hearts' content by day, and feast together with jollity at night.

Dante had to work out a Christian Heaven, and, guided by a Platonic idea of celestial influences, placed the mansions of the blessed in the revolving spheres. St. Paul relates having been snatched up to the third heaven, that is, to the sphere of Venus, which Dante has made the subject of one of his most philosophical dissertations (Convito, Tratt. ii.)

Voi, che, intendendo, il terzo ciel movete, &c.

and this was a capital hint for the Christian poet.

The eternal regions of the soul, and the transitional sphere of Purgatory, have, in Dante's system, a symmetrical arrangement. There are nine regions in each; in Heaven, the tenth is the Empyrean, or heaven of God's visible presence. Wherever the souls of the elect are located, either further from or nearer to the presence of God, each is best pleased with the place assigned to it, and desires no other. The same principle of a loving conformity to the Divine will, in which the peace of the soul consists, also prevails throughout. Dante learns this truth from a distant relative, Piccarda di Simone de' Donati, the sister of Corso Donati, who, against her will, carried her off from a convent of nuns, and forcibly married her to Rosso della Tosa. The passage has been thus rendered by Mrs. Ramsay:—

"Brother, our will doth tranquilly abide
In clarity, which makes us but desire
The thing we have, nor long for aught beside.
If to supernal heights we should aspire,
Our wills were then discordantly inclined
From His, who bade our wishes soar no higher;
And discord in these zones ye may not find,
If here we needs must charity possess,
And to its nature well thou bend at thy mind.
For 'tis essential to this life of bliss
To hold ourselves within the Will Divine,
That thus our wills should be at one with His.
And we from threshold unto threshold shine,
Throughout this realm; yet all it pleaseth well,
As pleasing Him who doth to His design
Conform our hearts. And surely here we dwell
In peace for evermore; this is the sea
Whereto all Nature and Creation still
Are moved." And thus it was made clear to me
How everywhere is Paradise in Heaven,
Although God's highest favour therein be
In divers ways and divers measures given.

Dante shows that the *ne plus ultra* of eternal enjoyment consists in the beatific vision; but he admits also that the organs of the body will be strengthened to enjoy whatever can delight them (Par. xiv., 59-60)—

Chè gli organi del corpo saran folti
A tutto ciò che potrà dilettarne.

The poet sought to make his Paradise the source of a correct theological teaching, in matters that concern the highest mysteries of the Christian faith. He also gave to it an historical and biographical character, especially in reference to Florence, by the facts which the souls of the blessed here relate. It thus contains the results of an enlarged experience; and, to the fundamental principles of the Christian life, adds the examples of those who most adorned it. Dante combined the skill of an artist with the pen of a poet. Hence, his pictures are perfect; and the hitherto unaccomplished labour which he set himself to perform, he effected in this third cantica, decidedly his greatest effort, and his most noble monument.

Mrs. Ramsay has done her best, and done it carefully, conscientiously, and well. We congratulate her on the conclusion of her loving labours, and on the success which was alone possible. She has given us in some places the words of Dante, in others his meaning; many of her verses are flowing, graceful, and full of harmony, as suited the subject.

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The notes occupy one-third of the volume, and are very satisfactory; they show much reading and well-directed research.

The Comprehensive English Dictionary, Explana- tory, Pronouncing, and Etymological. By John Ogilvie, LL.D. (Blackie & Son.)

OUR first dip into this Dictionary was not a fortunate one. We chanced on the word "Baronet," and we read as follows:—"Baronet (ba'-ro-net) n. [Fr., dimin. of *baron*]. 1. A dignity or degree of honour next below a baron and above a knight; having precedence of all knights, except those of the Garter, and being the only knighthood that is hereditary.—2. In Ireland a territorial division corresponding to the English *hundred*. There are 252 in all, and they are supposed to mark the territory of the early chieftains." A baronet the name of a territorial division! The blunder was obvious, though it was not easy to conceive how editors, compositors and correctors could have passed a definition which transfers to "Baronet" what properly belongs to "Barony." On turning to another dictionary,—to ascertain if that would throw any light on the subject,—to the last edition of 'Webster's American Dictionary of the English Language,' revised by Goodrich,—we found some information we were not in quest of. Under "Baronet," Webster gives word for word, except that "precedency" stands in place of "precedence," the first definition we have quoted from Ogilvie, and Webster gives this in addition: "The order was founded by James I. in 1611 and is given by patent. *Johnson*." In Webster, the second definition erroneously applied by Ogilvie to "Baronet" is rightly given, word for word, as the second definition of "Barony," and it is followed by the name in italics, *Brande*. In short, the American author avails himself in this instance of the labours of two English authors, of Dr. Johnson and Prof. Brande, and honestly acknowledges his obligations; his Scotch successor follows in the track of Webster, takes both his quotations, mutilates one and misapplies the other, and finally suppresses all mention of the sources from which he is borrowing, one of which, by-the-by, is an English copyright.

On turning to the Preface we find a general acknowledgment of obligations to Webster. "The editor," it is said, "has taken as the basis of this work the abridgment of Webster's English Dictionary, amended and enlarged by Prof. Goodrich, upon which he has made numerous alterations and emendations, and to which he has added very extensively from the Imperial Dictionary, and many other sources. Both the Imperial Dictionary and Prof. Goodrich's abridgment being based upon Webster, it is obvious that 'The Comprehensive English Dictionary' must be essentially a condensation of the first-named work, though not strictly speaking an abridgment of it." If this be obvious, it is anything but obvious why Dr. Webster's name is not mentioned in any way in the title-page, in which we find this "comprehensive" work described as by "John Ogilvie, LL.D., Editor of the Imperial Dictionary," i.e., editor of another work also acknowledged in the Preface to be "based upon Webster."

Nothing could have been easier than to make alterations and emendations on Webster, if the task had fallen into competent hands. The more recent American 'Dictionary of the English Language,' by Worcester, is in many respects superior to its predecessor; and a mere comparison and interweaving of the two, untrammelled by laws of copyright, or laws of conscience, would have produced a third superior to either. As far as we have looked, we have not found that

even this trouble has been taken. Webster has been followed even in his oversights and blunders. He has given two different definitions of a well-known vehicle, one under *Cab*, and one under *Cabriolet*, and Ogilvie does the same. He has omitted to mention in both these definitions that a cab or cabriolet is a vehicle which ordinarily plies for hire, and Ogilvie does not repair the omission. Under "Squatter," Webster explains the peculiar meaning of the word in the United States, but does not advert to its peculiar meaning in the Australian colonies, often found in the Australian correspondence of the English newspapers. By the 'Comprehensive' Dictionary it is therefore left incomprehensible. "Peerage" is explained by Webster as:—"1. The rank or dignity of a peer or nobleman; 2. The body of peers"; and he omits to add the very frequent sense of "a book containing a list of peers, with genealogical or other particulars." Ogilvie confines himself to copying literally what Webster gives. Great improvements have recently been made in the manufacture of ordnance; but those which were not known in Webster's time are unknown to Ogilvie. Such words as "breach-loading" and "breach-loader" will be sought ineffectually in both. In short, while there may be some improvements, or attempts at improvement, in portions of the Comprehensive Dictionary, it is essentially an abridgment of Webster's work, to which was devoted the labour of thirty years, and it ought, in common fairness, to bear Webster's name.

Regarded in this light, the work has considerable value. It presents in a single octavo volume,—a somewhat bulky one it is true,—as large a collection as has ever been assembled of the "hard words" of modern science, very compactly and beautifully printed, and illustrated with a number of very neat woodcuts, inserted in their proper places. A good many of Dr. Webster's philological speculations are omitted, and, as they were frequently erroneous and sometimes absurd, the omission is an improvement. The part of the Comprehensive Dictionary which relates to pronunciation, has, under the superintendence of Mr. Richard Cull, been really re-edited, and the mode of representing the different sounds has been in some degree simplified. Till the new dictionaries which are announced, and one of which, at least, is shortly to begin to appear—till Latham's *Johnson* and the Dictionary of the Philological Society are procurable, this abridgment of Webster may serve the purpose of many who cannot afford to purchase the complete work, the American abridgment, or the rival Dictionary of Worcester.

The Empire in India: Letters from Madras and other Places. By Major Evans Bell. (Triibner & Co.)

THIS volume consists of a series of letters, eighteen in number, dated from Madras in the year 1861, except the last two, which are dated London, 1863. It would appear that the first sixteen letters have been already published in India, and that they refer mainly to the annexation policy of Lord Dalhousie—a thing, some will say, of the past. But admitting that this volume has not the scent of freshness so fragrant to the nostrils of a large class of readers, its sterling interest is not on that account diminished. The unscrupulous eagerness with which Lord Dalhousie wrested from the native princes and chiefs of India enormous tracts of territory is now generally believed to have been one of the principal causes of that wide-spread dissatisfaction which resulted in the great Indian Rebellion. A re-action naturally followed, and

gave birth to that Imperial Proclamation which the natives of India regard as their Magna Charta. Nor was the revulsion of feeling manifested in words only. To some of the princely houses of Hindostan a partial restitution of the spoil we had plundered from them was made. After stripping the family of the Tanjore Rajah of all bequeathed to them, the act was stigmatized as it deserved to be; and our author is able to say that the restoration to the senior Rane of all the personal property and private estates of the late Rajah is proceeding in the most satisfactory manner. The kingdom of Nagpore, it is true, was not given back to the rightful heir, but the old family estates, "including that of Deoor, were, after a short inquiry, transferred by the Bombay Eam Commission to the late Rajah's widow. Even Capt. Cowper could not pick a flaw in the Bhonsla's title." The closing acts of Lord Canning's reign were in the right direction, and he ended "by re-establishing the landlord rights of the Talookdars of Oude by conferring upon them, and upon the Sirdars of the Punjab, extensive magisterial powers and by his promised recognition of future adoptions in Hindoo princely houses."

We have said that there has been a re-action against Lord Dalhousie's policy, and we have given some instances of partial restitution to those whom he despoiled; but we have said, too, that the interest attaching to these Letters, which rightly scourge his acts, has not decreased. This is no paradox, for as long as the powerful continue to prey on the weak, and as long as the unscrupulous search for pretexts to excuse rapacity, so long will such diatribes as those of our author be needed. Such books are useful dams to stop the tide of oppression for awhile, but the waters soon mount again, and require a perpetual renewal of the obstacles to their encroachments. Do we ask a proof of this, it will suffice to point to the family of Nana Farnwees.

We commend the letters of Major Bell to every friend of India. He is not only an ardent lover of justice in the abstract, but he has gone deeply into the questions which he discusses, and reasons on them with a force of argument quite irresistible. His Letter on the Right of Adoption may be taken as a specimen of the clearness with which he writes; and as the subject is one of vast importance, we cite a passage from it, though in such a work as this isolated passages lose half their force:—

"The right, or rather duty of adoption is no peculiar privilege; it is the specific and inherent principle of the Hindoo law of inheritance; and there is no religious obligation that is held more sacred among Hindoos. When a man has no reasonable hope of male issue, it is a sin in him not to adopt. Should he however die without having effected this great object, it is the duty of his widow, with the concurrence of the senior male relatives, to adopt a son for her deceased husband. The adopted son performs the funeral ceremonies and becomes the heir of the deceased, and henceforward loses all share and interest in the property of his natural parents. Unless there is a son or lineal descendant, there ought always to be an adoption, for even the nearest relation is not entitled to succeed merely by reason of his consanguinity; and in the event of there being no blood-relation eligible for adoption, a duly adopted son from another family is the heir, to the exclusion of all collaterals. The writer in the *Times* therefore, in the passage already quoted, though erroneously speaking of it as 'a privilege' for which 'the consent of the Supreme Government is necessary,' has correctly defined the right of adoption as that of 'nominating an heir in cases where actual issue has failed.' Adoption is not, as commonly supposed, a remedy for lack of heirs, but is the selection of one from a number of possible heirs,—often from a long list

of agnates and cognates,—to be not merely an heir but a son to his predecessor. In the vast majority of cases the son adopted would be the natural heir according to European law, or a son of the natural heir,—a nephew, or a first cousin's son of the adoptive father. In every one of those cases of adoption in princely families which Lord Dalhousie refused to recognise, the rejected claimant was a blood relation of the adoptive father. All the best authorities on Hindoo law, and the known and recorded practice both of native Princes and chieftains, and of private individuals throughout India, concur in testifying that the nearest eligible relation ought in all cases to be the adopted heir. 'The nearest male relation of the adopter is the proper object of adoption. This of course is the nephew, or son of a brother of the whole blood. Where there is none, the choice should still fall upon the next nearest male relation; with liberty, in default of such, to select from among distant ones, and among strangers, on failure of all kin.' (Stranger's Hindu Law, 1825, vol. i, p. 72.) 'A person being about to adopt a son, should take an unremote kinsman, having convened his kindred, and announced his intention to the King.' (Vyavahāra Mayookha, translated by H. Borradaile, Surat, 1827, p. 72.) There is a right to be adopted as well as the right to adopt, and though the former is certainly not absolute, and the unjust adoption of too distant a relative or of a stranger in blood, if performed with due ceremonies, is irreversible, still the right to be adopted is very generally respected and observed; and among the families of Hindoo Sovereigns it has been almost invariably held sacred, both as a point of family honour, and as a matter of public policy.

The Right of Adoption is a subject well deserving consideration quite irrespective of Hindooism. How many golden threads of history might have been preserved had the theory of adoption been as widely diffused and as universally recognized in other countries as it is in India!

Letters and Papers of the Reigns of Richard the Third and Henry the Seventh. Edited by James Gairdner. Vol. II. (Longman & Co.)

IN Mr. Gairdner's first volume we were furnished with some pleasing traits in the character of Richard the Third, chiefly in reference to his love for his father's memory, and his tender consideration for himself, and his good-husbandlike gallantry towards the Lady Anne his wife, as evidenced by his anxiety to procure through Louis the Eleventh a supply of good wine of Burgundy and La Haute France for the sustenance and comfort of his own stomach and that of the Queen his consort. The first series also exhibited Richard as condescending to regulate matters of costume with a precision that has only been since seen in the person of that exemplary tailor-monarch, George the Fourth. The first volume, however, was richer in illustrations of the times of Henry the Seventh than of his predecessor; and this is in a still greater degree the character of the second volume, the dates in which range from 1483 to 1509. In the earlier pages, we have an illustration of the loose grounds on which sovereigns asked aid, and promised after-service for it. Maximilian asks Richard for six thousand English archers, in return for which the former engages, in case of Richard setting up the old title to French sovereignty, to lend him fourteen thousand men to carry out his design, and to leave all conquered territory to the English, unless the ground gained be on the old soil of ducal Burgundy. If Richard is not inclined this way, but prefers an onslaught against Scotland, Maximilian is equally ready to assist him in destroying that kingdom with sword and fire. In fine-sounding terms, as when kings propose mischief for mutual profit, these matters seem only warlike and diplomatic; but in

the eyes of moralists the bargains of these potentates are reduced to their proper proportions, and what seems knightly invasion and fair and open warfare, is nothing better than burglary and murder on the most gigantic scale.

Richard disappears from these volumes, not without a characteristic anxiety to get hold of the Earl of Richmond. The latter, after he becomes king, as Henry the Seventh, is quite as anxious to get hold of the fugitive Edmund de La Pole. The story of this unhappy nobleman can only be thoroughly understood by aid of the documents in these volumes. The thought of his Plantagenet blood troubled Henry, who pursued him as a ferret does a rat, and with the same intent. Maximilian, for money, expelled him from his dominions, but Henry never lost sight of his victim till he had drunk his blood.

What a coil did the king who murdered young Warwick make about this poor heir of the De La Poles, on account of the drop of royal blood that was in his veins—his mother, Elizabeth Plantagenet, having been the sister of Richard the Third. The whole history of the De La Pole family is a strangely shifting romance, of about a century and a quarter's duration. Edward the Third is in Antwerp, embarrassed through lack of money, which is ultimately furnished him by a Yorkshire merchant, one Michael de La Pole, the mayor of "Kingston-on-Hull." This timely aid helped the mayor's son to become Earl of Suffolk and Lord Chancellor; but this great dignitary died, at last, an attainted exile. His son recovered the title, which he lost with his life before Harfleur,—and his son, the third Michael, was slain at Agincourt. To him succeeded his most unhappy brother William, the famous Marquis and Duke—he who had, for a time, the keeping of that gallant and accomplished prisoner from Agincourt, the Duke of Orleans, with the munificent allowance of 13s. 4d. daily for the diet of that captive knight and poet. This William de La Pole had that double widow, Alice, granddaughter of Chaucer, for his wife; and his cruel execution in a boat at sea did not prevent the lady calmly enjoying her long and third widowhood of five-and-twenty years. The poet's granddaughter saw the marriage of her husband's son, John de La Pole, the great-grandson of a Yorkshire merchant, with a king's sister, Elizabeth Plantagenet; but this poor duke might have envied his trading great-grandson, for he died of grief at the ruin which the force of events had brought upon his family. His eldest son, John, Earl of Lincoln, whom Richard the Third had named his heir to the throne, fell at Stoke, fighting against Henry the Seventh, who hated the whole of the De La Pole family, root, branch, and generation. It is John's fugitive son, Edmund, who bore the title of Earl of Suffolk, and who figures in these letters as an object whom Henry longs to get into his hands. That end would never have been accomplished but for the treachery of Spain, which enabled Henry to shed his blood on the scaffold, in 1513. This was the end of the greatness of the family which sprang from the mayor of Hull, though perhaps not of its happiness; for of three brothers of Edmund, though the eldest, Richard, served in the French army against England, the other two, Humphry, and Edward, lived in undisturbed retirement, scholars at Cambridge, assuming no title, and the more learned of the two rising to no higher office in the Church than that of Archdeacon of Richmond, in the county whence this remarkable family sprang.

All things, in those days, wore not so pleasant a prospect in England as they seem to promise at the end of Shakspeare's play of

'Richard the Third,' when the curtain falls on the pious, and rather dictatorial, "tag," uttered by Richmond, namely,—

Now, civil wounds are stopp'd, Peace lives again:
That she may long live here, God say Amen!

The people, at all events, did not enjoy the blessing here indicated so early as might have been expected by them. The extortions of newly-appointed officers "subtly, covetously, and wrongfully impoverished, oppressed, and wronged the inhabitants of this country." One Harry Uvedale, of Corfe Castle, and a certain Will Rawlins, *alias* Bayle, seem to have distinguished themselves in this evil way. These leviers of imposts had their own fashion of transacting business. Does Uvedale lack mutton? He takes a flock of six-and-twenty sheep from "Mr. Nicholas Ingybert, parson of Stepyll, in Purbyke"; and Rawlins, not to be behind Harry, mulcts the parson, at the same time, of a gelding worth 26s. 8d.

Then these two "Bayles"—for such is their obnoxious office—have under-bailiffs. We hear of one Dick Allen: he "came hither," says a document addressed to Sir John Turberfild, "within this three or four year, not worth a groat," and now, by lucrative villany, he "is as well appointed in his house at this hour, and as cleanly apparelled, as any man of his degree within that town." The writer of the "bill of remembrance," as this document is styled, assures the knight that if Richard Allen "be attached, and incontinent his house searched, there should undoubtedly be found books and remembrances of many great extortions and briberies done" by Richard and the "bayles." Rawlins is accused of cheating the king, and he is shown to have come of a bad stock, his mother, of Castle Carey, having been fined for aiding the Cornish men. Poor folk seem to have been fined by these sorry officials at pleasure; and if they did not pocket the fines, they did bribes taken under pretext that the fines, some of which they pocketed too, might have been heavier. Rawlins was the arch-rascal, taking rewards for raising men, when "the king's good grace needed them," and cheating both king and men, whereby, we are told, "he passeth his time here presumptuously, as he that may dispense a hundred pound or two by the year, and disdaining them that be far his betters."

Other men have other griefs. Finder of flotsam and jetsam are robbed by these jacks in office, and neither the King's Grace nor the lord of the manor is the better for it. Then Uvedale, the disloyal villain, is known to have committed the greater crime of having exported wool surreptitiously—not only wool bought from, or smuggled for, other folk, but a considerable quantity of his own; for Nicholas Uvedale shears his own sheep, but is never known to sell a pound of the wool in any market, "wherefore it is to be presupposed that he conveyeth it over sea." Cheat the king! ay, this fellow will cheat the king's mother! One hardly expects to find the quaint, richly-witted, and gentle Margaret of Richmond drawing revenue from wrecks cast ashore; but this she did without reluctance. The more ocean devastation there was, the gladder, at all events the richer, she would be—that is, would be but for cruel rogues like Uvedale and his fellows, who hang out false lights, or prevent all help being given to ships in distress, and on these becoming wrecks appropriate the best part of the cargo to themselves, "by reason of which my lady, the king's mother, is deceived." After crime like this, the other accusations have only a supplementary air; but we read of these rascals! letting prisoners, innocent men, perish in gaol, that the "bayles" may possess their goods, and

of their hanging thieves with alacrity, but refusing to surrender the stolen property to the rightful owners, with a feeling that the drawers up of this bill of remembrance say well that these "extortions not reformed and punished, but continued, will be the utterly undoing of this country."

Such is a sample of what English folk had to contend with in the good old days which followed those of the much-abused Richard the Third. His successor Henry does not shine in these pages. He makes suit in marriage with an eye to the tocher only,—feigns, and only feigns, an intention to head a crusade,—and sanctions the papal jubilee-tax, which ranged from 200*l.* upon the rich to nothing more upon the poor than what they must give out of their devotion, if they would go to Paradise, and see the Turk sent to Gehenna. The Scottish letters here included do not say much for James the Fourth, in one of whose letters to the King of Denmark he recommends a band of gypsies, who had imposed on him as Christian pilgrims, but whom the Dane ought to appreciate, he thinks, as Denmark is so much nearer Egypt than Scotland!

NEW POETRY.

Alice of Monmouth: an Idyl of the Great War; With other Poems. By Edmund C. Stedman. (New York, Carleton; London, Low & Co.)—Mr. Stedman's volume is not without many indications of poetic feeling and expression; but the chief tale would in our judgment have been better in prose. Not that, as Mr. Stedman has written it, there are not pleasing passages here and there highly distinctive of American life and illustrative of the present fearful phase through which the country is passing, but Mr. Stedman has failed in the very difficult task of giving poetic completeness to the narrative. The tale, nevertheless, is interesting, and, although an episode of the present great revolution in America, and written by a Northerner, takes no occasion for pouring forth the vials of poetic wrath on the South, and so far, from its extremely subdued tone, is a grateful symptom of the moderation prevailing among the men of culture of the North. The incidents of the tale have nothing especially novel in them. Hugh Van Ghelt, the son of an old family of Monmouth, U.S., marries, in opposition to his father's wishes, Alice, a maiden of low degree. Hugh is banished from the father's house and takes to the management of a small farm, the gift of his grandfather, who is well described in the opening section of the tale. The great revolution breaks out; Hugh goes into the movement at the head of a squadron of cavalry, gains reputation for his bravery and conduct, and becomes a colonel. Alice, his wife, follows him to the field, and becomes the Florence Nightingale of the Northern camp. Hugh gets his death-wound in a cavalry raid; his father arrives in time to be reconciled to his son in his last moments, and takes to his home the widow and child. The opening lines of the poem will give the reader a sample of its quality:—

Hendrick Van Ghelt of Monmouth shore,
His fame still rings the county o'er!
The stock that he raised, the stallion he rode,
The fertile acres his farmers sow'd;
The dinners he gave; the yacht which lay
At his fishing-dock in the Lower Bay;
The suits which he waged, thro' many a year,
For a rood of land behind his pier;
Of these the chronicles yet remain
From Navesink Heights to Freehold Plain.

The Shrewsbury people in autumn help
Their sandy toplands with marl and kelp,
And their peach and apple orchards fill
The gurgling vats of the cross-road mill.
They tell, as each twirls his tavern-can,
Wonderful tales of that staunch old man,
And they boast, of the draught they have tasted and
smelt,

"'Tis good as the still of Hendrick Van Ghelt!"

Were he alive, and at his prime,
In this—our holier-than-modern time,
He would surely be, as he could not then,
A stalwart leader of mounted men:
A ranger, shouting his battle-cry,
Who knew how to fight and dare to die;
And the fame, which a country's limit spann'd,
Might have grown a legend throughout the land.

—All the tale, however, is not so good as this. 'Alectryon,' another poem in the volume, is written with a good deal of classic feeling; and 'Peter Stuyvesant's New Year's Call' contains some quaint pictures of the old Dutch life of New York.

Poems and Songs; of which some are rendered from the Spanish. By Charles Welsh Mason. (Bell & Daldy.)—Given a faint power of imitating Tennyson's 'In Memoriam' metre, and a strong desire to publish a Monody on the death of the Prince Consort in the same, and the result is more easily imagined than perused. We have thirty-three pages of the Monody, but as a good many of the pages are blank paper and the stanzas are but three, and sometimes two, and even one, in a page, the labour of composition could not have been extravagant. Nevertheless, there was apparently some difficulty in starting off:—

What shall I say, to whom the past
Is present still? What thing of Death,
Who taketh naught away but breath,
Who leaveth naught which shall not last?

We are not sure we understand this last line. For the rest of the poem, "creeds" rhymes with "deeds," and "trust" with "dust." "We falter in the dust," the reader will see is quite Tennysonian. A few poems from the Spanish have been translated as successfully as poor Bottom was, for few would suspect them to be of Spanish origin. Mr. Mason then launches out into pure lyricism on his own account. After experience of a good deal of amatory verse-reading, we place the following production among the strangest rhymes of which a lady was ever the unwitting "primum mobile":—

Over my bed, a Passion-flower gleaming
With summer drops she droop'd. Hot tears down-streaming
Fell on my breast, and kindled there a flame;
Strange kindling! but of old tears did the same:

And still fond tears, from fount of fire flowing,
Tho' water, will be kindling, gleaming, glowing;
Beguil'd by passion thus, two adverse elements
Compose of single blessedness the ceremonies.

She gave me all she had, this bounteous flower,
Her fresh first love, sweet Nature's golden dower;
At least I thought so then; 'tis pity we
Leap to conclusions so, at twenty-three.

I thought 'twas love, and think she thought so too.
What know I yet? She gave me all she knew
To give or hold, and thought it was her heart,
Altho' it turn'd out to be only part.

Of that frail member, if it be a member.
Alas! I fail when I would fain remember
What sort of gift it was, so shadowy platitudes
Must shelter one who gave his heart from gratitude.

The King's Bell. By Richard Henry Stoddard. (Pickering.)—Mr. Stoddard has the gift of telling a tale simply and clearly in decasyllabic rhyme. He is read easily—no small merit; and the quiet, unostentatious flow of his verse is not without a certain charm. If we find no cause for extravagant praise, there is also little to blame in the even flow of his narrative; his metaphors are subdued in tone and generally well chosen, and his tale, though possessing no striking novelty or invention, yet reads fresh and has a meaning.

Afram: a Poem. By C. Black, M.D. (Pitman.)—It is somewhat late in the day for a tale of the East and Bulbuls and Corsairs. Dr. Black's verses run fluently along, and have some echo of Byron about them. We are glad to hear that they are the production of "leisure hours during relaxation from the arduous duties of professional life." Dr. Black has once before felt the pulse of the Muse in a poem called 'The World of Phantoms,' and has courted Hygieia in two treatises,—one on the 'Pathology of the Broncho-Pulmonary Mucous Membrane,' which forms, we are told, a valuable addition to the literature of the chest affections.

Wanda: a Dramatic Poem. By Col. J. Pryziemski. Translated by A. M. M. (Privately printed.)—Wanda was a Polish queen, the daughter of Krakus, the founder of Cracow, who put herself to death for the good of her people. We are absolved from praise or censure by the circumstances under which the book is printed.

Fancies of the Photograph: a Poem. By J. Rorke. (Longman & Co.)—That the camera-obscura should become a hall of inspiration and collodion be used to invoke Apollo are things more surprising than those which amazed Sir Thomas Browne when he said, "The Egyptian mummies which Cambyases or Time hath spared, avarice now consumeth.

Mummie is become merchandise; Mizraim cures wounds, and Pharaoh is sold for balsams." Let no man therefore laugh at Mr. Rorke, although he begins his poem with these lines:—

Since first the sun his bright design unfurled,
To be the leading linner of the world;
And strike mankind with rapture and surprise
By sending down their portraits from the skies;
Ye great in song! why failed ye to indite
A welcome to his rich artistic light?
Why not feel grateful for the gifts it brings,
And scatters round us from its azure wings?
For man has now a power, erewhile unknown,
To sketch the works of nature, and his own,
And ere with years their living charms elope,
To fix their forms in Time's kaleidoscope.

—There is a kindly enthusiasm about Mr. Rorke which we cannot but respect; but he knows—or rather, we should say, understands—as little about Photography, its real value, its nature and its limits, as he does about Art, with which he compares it. How much he knows about the latter,—on this point it is curious to see how long the opinions of mere *dilettanti* linger in corners of the realm,—may be judged from his quaint echo of the Della Cruscan's admiration for Guido Reni's works, described by him as "beyond all price." It is remarkable how often we find this exploded theory peeping out.

Wayside Thoughts of a Christian Pilgrim. (Faithful.)—Notwithstanding the garbled nature of a singularly ill-constructed Preface, there is much smoothness and wholesomeness in the verses published under the above title. That these possess a small share of originality of their own, and are little else than expansions of Scriptural sentences, will not render the book less welcome to the circle for which it is intended. Complete and carefully elaborated as these verses are, their kind is so widely diffused and, in its very life, so trite, that with regard to it we really sometimes feel inclined to echo that trenchant sentence of Omar's applied to the Alexandrian Library—"Inferior to the Sacred Writings, its best productions are impertinent, therefore let them be burnt. If they contain nothing more than those which inspired them, still let them be burnt as needless."

The Pearl of the Rhone; and other Poems. By William Duthie. (Hardwicke.)—Mr. Duthie is one of a very numerous class—he is a self-made man, has won his way to a certain position by perseverance and industry, and by ability, doubtless much improved by diligent culture. The neat little volume before us should be gently handled. It is an "outward and visible sign" of that restless activity of mind and body which the industrious alone possess. Mr. Duthie is not a tyro,—he has contributed to several publications, and in this book there is proof that he has stuff in him; but we very much doubt if it is "stuff" that can be made into poetry. 'The Pearl of the Rhone' has certainly some merit, but it is the merit of description. The old castellated chateau is well drawn; the hero and heroine of the poem are the most faulty matters ("creations" should be the word) in the volume. The reason of their faultiness is clear; Mr. Duthie has not finished the picture as he intended from the opening. The picture is full of incongruities. We find a "child," a "lovely boy," who might "play round a cottage door," with "curling locks" and "cassock," jumping and leaping on the grass, "gambolling" to a grassy height, where sits a "lovely girl"; her "little fingers" hold the bench, her "tiny feet" have lost their shoes; the place seemed lovelier from their "childish play." Is this, we ask, a picture of children? or is it a picture of passionate lovers of the Parisina and Don Juan school? Yet this "child" addressed the girl in the most ardent way,—swears by heaven! that he loves her, and that earth and heaven, "or all they can bring," are nothing in comparison with her! Naturally, beginning in this way, this odd couple "come to grief." The old, old story (not well told either) is the tale of 'The Pearl of the Rhone.' The volume contains a singular history, prefixed to a poem called 'Darkness.' This history of 'The Life of Robert Hendon,' a friend in earlier years of Mr. Duthie's, is admirable. Mr. Duthie's *forte* is biography. The story of a baker's boy, of his struggles and of his premature death, is not only well told,

but is simply and lovingly told. 'Darkness' was written by Hendon, and found among his papers at his death; and Mr. Duthie, with singular generosity, has published this among his own poems. The poem 'Dawn' was written in reply by Mr. Duthie. It is perhaps hard that Mr. Duthie should hear the truth, but though full of raving complaint and bitterness, 'Darkness' is the best poetical effort in the book. The little Biography and 'Double Life,' at the end of the volume, are the gems of Mr. Duthie's collection. Though unable to speak highly of Mr. Duthie's work—for, in addition to many faults, the tone of its philosophy is questionable—we cannot find in our heart to say anything in hostility to one who evidently has striven so hard for others, and done so much in patience and hope for himself.

OUR LIBRARY TABLE.

A Treatise on Meteorological Instruments. By Messrs. Negretti & Zambra.—The authors of this treatise commence their Preface with "The national utilization of meteorology in forecasting of storms, and the increasing employment of instruments as weather indicators, render a knowledge of their construction, principles, and practical uses necessary to every well-informed person." To a certain extent this is true, but, without some qualification, such a passage must not be allowed to pass. It claims for meteorology far more than that science will be answerable for—far more than any of its true students will admit to be possible. It is true that, since undulations move faster than currents move, and consequently influence the barometric column, some storms can be foretold a few hours before they reach us. It is true that, by the aid of the electric telegraph, which sends to a central office the conditions of the barometers and thermometers which are arranged around a widely-extended circle, we may "forecast" to-day the weather which may be expected to-morrow. Beyond this, meteorology cannot venture in the prophetic groove, and none know this better than the authors of this treatise. Meteorology is a science just emerging from the clouds of doubt in which it has been involved. It promises to become, in process of time, one of the most valuable of the sciences to an agricultural and commercial people. But its progress, which has been for some years past a steady advance, will be greatly impeded if we force it beyond its powers. We know a few of the laws which regulate the movements of great masses of air; but there are numerous movements dependent upon electrical and thermic influences which we are not in a position to explain. Therefore, our predictions must necessarily be frequently at fault. The barometer and the thermometer are instruments of great value in the hands of a cautious observer; but as prophetic weather-glasses, they are as yet of very doubtful utility, unless as, at the Board of Trade, the conditions, as registered at stations widely apart, can be simultaneously collected and examined by the light of the known dynamical laws. Messrs. Negretti & Zambra have, however, produced an exceedingly useful book. We felt ourselves compelled to take exception to the remarks in their Preface. Having relieved our minds by this act, we are free to state that we have rarely seen a book which describes so clearly the construction of the various meteorological instruments in use. We know not another work in which so large an amount of matter really useful to the practical observer is so clearly given in so condensed a form.

Whist Studies. By A. C. and B. D. (Smith, Elder & Co.).—This handy little book professes to be merely an attempt to continue the system of Cavendish, of teaching the young player by example. We agree with the writers that the man who sits down to whist, and professes not to care whether he wins or loses, is a pitiable object. As they say, "What does the wretched creature play for?" What, indeed? we have often thought, except for the purpose of obliging ruthless enthusiasts, who think a bad partner is better than none, and three bad ones not worse than treble dummy. These Studies will be found clearly and succinctly written, and to contain the general rules of the

great masters. Altogether, they are acceptable to the tyro in whist.

Tales of Thebes and Argos. By the Rev. G. W. Cox. (Longman & Co.).—Beyond his aim of writing readable versions of the legends of Edipus, Perseus, &c., in which he succeeds, the author of this book has it in view to show a connexion between the mythologies of the various branches of the Aryan race, and to identify the Norse legends with those of Greece. Following tracks that are not unknown to us, and, on which the labours of the comparative mythologists have cast a strong light, if they have not made them entirely public, Mr. Cox takes up his task in a careful spirit, and epitomizes the results of much learning and research in the Introduction to his work. This introduction is written in a grand style. A simple fact, such as that referred to, might surely be given in words less "fine" than the following:—"If the citizen lived at so late a day that the attempt to trace back his own line to its divine founder became presumptuous and useless, he could still take refuge in the legends which traced the origin of his city, his tribe or his clan, to some one of the glorious beings who were free from the doom of old age or death. Every country, every autonomous town, nay, even many a hamlet, thus had its *eponymous* hero." The author is a little credulous of the purity and morality of the people he writes about; and, we think, forgets that the Golden Age never existed. Moreover, it may be that he relies too much for the support of his argument, or that which he adopts, upon the identity of thoughts and forms of expression which are human, *i.e.* generic, and might serve, by their antagonism to what we should expect in animals, to distinguish man as man, but should be cautiously used as tests for the identity of traditions, and thence of races.

Sights and Scenes in our Father-land. By Thomas Lacy. (Dublin, McGlashan & Gill; London, Simpkin & Marshall).—In twenty-four chapters, Mr. Lacy gives as many distinct guides to various—we may say to all—parts of Ireland. These are contained in seven hundred pages of closely-printed text, to which are added a dozen columns of subscribers' names which occupy a space that should have been devoted to a copious index, the want of which is a very serious defect in a work of such bulk. The industry of the author has been great, and Ireland has not, as a whole, been so comprehensively depicted as in this volume. It is one for the library, but it is not a *vade-mecum* for a traveller, who might as well carry a trunk through the Gap of Dunlow, or any other place sought by birds of passage, as this account of a country to which Mr. Lacy has unwisely given the hackneyed title, which has been so much abused in Germany, of 'Fatherland.' As far as we have tested the book by our own experiences, we find it correct, but rather dry, as most very correct things are said to be. A tendency to prolixity and a lack of power of description are the great faults of an otherwise very useful volume. And yet the author does not want for imagination. For example: in 1855, at Tullamore, among other children of the Earl of Charleville, he saw the little Lady Harriet Bury, whose mother "was of Hebrew extraction," but Lady Harriet "was said to be like her father's relative, the Duke of Argyle." The relationship to the Duke of Argyle is in this wise. The grandfather of the present Lord Charleville married Harriet Beaujola, daughter of Colonel Campbell, whose wife was a niece of the sixth Duke of Argyle, which Duke was sixth in descent from the famous Earl who slept so sweetly on the eve of his execution. There was, therefore, a long line and a great intermixture of Hebrew and other blood, between the little Lady Harriet and the last Earl of Argyle. But Mr. Lacy sees no difficulty. "When," he says, "I lately saw Mr. E. M. Ward's splendid historical picture called 'The Last Sleep of Argyle,' in the corridor leading from the grand lobby of the Houses of Parliament, I at once recognized in the clear complexion and rich auburn hair of the illustrious sleeper the unmistakable characteristics which, together with her lovely blue eyes, distinguished the almost angelic Lady Harriet, then in her third year." This is a rare sample of sharp-sightedness. But Mr. Lacy was himself perplexed when

he saw Northcote's picture of 'The Last Sleep of Argyle,' at the International Exhibition. "The hair and complexion were many shades darker than those represented in the first-mentioned picture." Perhaps Northcote had in his mind the lady of Hebrew extraction, as much as Mr. Ward had Lady Harriet Bury when he painted her ancestor.

The Bivouac and the Battle-Field; or, Campaign Sketches in Virginia and Maryland. By George F. Noyes, Capt. U.S. Volunteers. (Low & Co.).—Hitherto the works on the war by American writers have chiefly come from the South. As soon as the Confederate adventurer is invalidated, he takes out his note-book, and comes to terms with a publisher. This is noteworthy. The States which in time of peace may be almost said to be without literature, have since the commencement of the war inundated us with books: whilst the States which, under ordinary circumstances, have a monopoly of the literary market of North America, have given us comparatively few volumes on the campaigns about which their journalists write so confidently. Capt. George F. Noyes, however, has decided not to leave his political adversaries in undisturbed possession of the circulating libraries; and as a counter-statement to the gossip of Confederate book-makers, his narrative of personal experiences is a light, agreeable, and sometimes piquant volume. His descriptions of the party rivalries in Fredericksburg—which the Prince of Wales is said to have called "the only finished town in America"—and in other cities possessing Southern proclivities, deserve attention. Enough has been said of the smiles and frowns and emphatic gestures by which fair ladies expressed their sympathy with the South, and their contempt of the Federal arms; but the general good-nature with which the Unionist soldiers received these insults is not generally known. "The rebel men," says Capt. Noyes, "were of course compelled to common decency, the women still indulged in little demonstrations of contempt and dislike. In passing a soldier, they sometimes crept by as if afraid of contamination. Our boys bore all this with a good deal of indifference, but once in a while flung out a retaliatory sarcasm. Thus, as a woman, in passing a soldier, lifted her skirts, and moved by with a haughty gesture, he drawled out with exaggerated Yankee twang, 'Why, marm, how dirty your stockings are; just look at 'em!' Down, down went female skirts, and female pride at the same instant, while a hearty laugh from his companions winged the sarcastic shaft and sent it well home." Speaking of the discipline of the Northern troops, the writer says—"The punishments in the army are sometimes novel and peculiar. I have seen a soldier standing erect for hours upon a barrel-head; another with a huge board strapped on his shoulders, with the inscription, 'I am a coward,' or 'I ran away from the last battle'; one man wears a wooden breastplate with 'Thief' upon it; another walks to and fro shouldering a billet of wood instead of a musket; some drag after them a heavy ball and chain; others laboriously undergo the 'knapsack drill,' or carry large stones on either shoulder." Capt. Noyes candidly admits that the war has caused him to raise his estimate of Southern character. "I have," he says, "learned from this war to give to the South credit for one quality I did not suppose it possessed—that of endurance. Five years of my boyhood I passed in a Southern school, and have mingled with Southerners at college and elsewhere, and had come to think of them as men of show rather than substance—of momentary bravado rather than of true courage—of flash and pinchbeck assumption rather than chivalry. But I have found out they are patient and can endure; and, despite many exceptional instances of gross brutality and neglect of the courtesies of honourable warfare, it seems to me they have, in general, borne themselves in this war chivalrously as well as bravely." Capt. Noyes's pleasant, gossiping volume will be read with pleasure by men of all shades of political opinion.

Horrors of the Virginian Slave Trade: the True Story of Dinah, an Escaped Virginian Slave, now in London. By John Hawkins Simpson. (Bennett.)

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—We are told at page 6 of this ugly-looking pamphlet that this tale of "horrors" is "the true story of an escaped Virginian slave, having eleven scars on her body, referred to by the Rev. Newman Hall, in his speech lately at Exeter Hall, in the meeting at which the Rev. H. Ward Beecher gave his address." Perhaps there is no building in England where a greater amount of nonsense has been talked on various subjects than at Exeter Hall; but if the Rev. Newman Hall or the Rev. H. Ward Beecher really indorsed this "true" story of Dinah as here narrated, they certainly "passed permission," as the French say. The pamphlet is written in the most approved style of street newsmen; it contains a rambling, incoherent statement professedly taken down from the lips of Dinah, "now in London"; it contains sickening details of the cow-hide, branding-irons, manacles, and other cruelties, with incidental crimes on the part of "the master, who was her own father," which it is not desirable to specify in this place. The story would be dull if it were not disgusting. As to its being "a true story," we can only say that it bears the appearance of being highly improbable. Discharged servants in this country are regarded as proverbially untrustworthy witnesses; and it is not to be supposed that an entirely untutored slave, ignorant of the very rudiments of any religious faith, who had believed that her master was God Almighty (see p. 37), could have any strict ideas of truth or falsehood; indeed, "telling the truth" has never been a virtue found amongst slaves. English people do not need to be excited to hate slavery—they detect it both in principle and in practice; but if anything could induce a reaction in the opposite direction, it would be done by works like the present. It would be easy to get up a tale of "horrors" about every condition of life under the sun. There might be told tales of "Horrors of the British Army," "Horrors of the British Navy," "Horrors of Factory Life," "Horrors of the Mine." Indeed, if all the hardships incident to any and every condition of life were to be chronicled, the world would not contain all the "authentic narratives" that could be written. The question of American slavery has its roots deep and wide, and requires a sagacious, statesman-like dealing which has not yet been brought to bear upon it. Meanwhile, these appeals to coarse physical horrors feed a morbid appetite for details of torture which are as demoralizing, and as much to be deprecated, as details of profligacy. A taste for the one species of literature is always combined with a taste for the other.

We have before us new editions of Dr. Miller's *System of Surgery* (Black),—and of Mr. Trafford's *Moors and the Pens* (Smith, Elder & Co.).—Our list of reprints includes Dr. Masters's *Vegetable Morphology; its History and Present Condition*,—Goethe's *Essay on the Metamorphosis of Plants*, translated by Emily M. Cox, with Explanatory Notes by Dr. Masters,—and from Mr. Beeton, *The Kiddle-a-Wink*, by Francis Derrick, and *Beeton's Book of Anecdotes, Wit and Humour*.—In second editions, we have *Charlie Thornhill; or, the Dunce of the Family; a Novel*, by Charles Clarke (Chapman & Hall),—*Charles Auchester; a Novel* (Chapman & Hall),—and Mr. Bland's *Principles of Agriculture* (Longmans).—In a sixth edition, we have Part I. of Dr. Arnott's *Elements of Physics, or Natural Philosophy* (Longmans).—Of miscellaneous publications, we may announce the appearance of *The Newspaper Press Directory and Advertiser's Guide*, by C. Mitchell & Co. (Mitchell & Co.).—*Second Part of Researches on the Solar Spectrum and the Spectra of the Chemical Elements*, by G. Kirchhoff, translated by Henry E. Roscoe (Macmillan & Co.).—*The Chess Openings*, by Robert B. Wormald (Simpson).—Volume III. of *The History of the Church of England*, by the Rev. George G. Perry (Saunders, Otley & Co.).—Volume I. of Dr. Bernard's *Commentary on the Book of Job*, edited by Frank Chance (Hamilton).—*Progress of the Art of Building; and a Sure Remedy for Smoky Chimneys* (Simpkin).—*The Insane in Private Dwellings*, by A. Mitchell (Edmonston & Douglas).—*L'Année Scientifique et Industrielle*, par Louis Figuier (Hachette).—*The Innkeeper's Legal Guide*, by R. T. Tidswell (Lockwood).—

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LIST OF NEW BOOKS.

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MULREADY AND HIS WORKS.

THE life of a great artist lies mainly in his works, and the only true biography of Mulready that can ever be made is now to be perused on the walls of the South Kensington Museum. This great collection of noble work will raise him in estimation both as a man and as a painter. With regard to the latter, we are mistaken if the public does not heartily indorse all the French critics said of him in 1855, and sanction their applause. As to the former, the aspect of this collection is pathetic, and even impressive. Here is the outcome, so far as his own works extend, of the life of a brave man; here are his labours, the results of his brain's incessant activity, of his comings and of his goings, his rest, his hopes, his pleasant thoughts, the reflections of his love,—the love that enlighteneth the heart of man,—here is the end of his cunning of hand, that was in itself equal to any of its race and time, and one that bought its craft at the price of indomitable energy victoriously employed. Here is the outcome of a life of seventy-seven years. No one who visits the gallery now containing the produce of those years, will doubt that its contents are worthy of its price. To pass from picture to picture and from drawing to drawing, is to see the panorama, so to say, of a life. It may be learnt here that, at that stage of his journey Mulready mastered one secret; at the next another was won; there such a phase of mind appeared; here he got knowledge of this fact in human nature; in that picture the skill of such a master is palpably influential; there Nature came in; here Art. On one work he seems to have worked in town; elsewhere, amid the trees and orchards. The hot atmosphere of the Life School was breathed around that study of a model, and it is the sole record of human beauty, long ago withered or dead, although a drawing that is, peradventure,

without a name. The respect of observant students seemed to guard this one, but that other, equally beautiful as it is, was made in the silence and thought-promoting sanctity of the studio. When Mulready painted this landscape, he could have been barely seventeen; half a century had past away before he wrought the other. The 'View of the Mall at Kensington' was rejected not only by the Royal Academy, as not fit to be hung, but, by a would-be purchaser, as a thing devoid of Art. Now, it is included in the national treasures; students linger before it; artists know that, estimable as it was when painted, some fifty years ago, the brilliancy, that was erst thought to sin against the laws of Art, is outshone by later works, and that the picture is chiefly interesting as showing how much Mulready knew beyond his fellows of what is the common inheritance of painters in these days.

Here is the 'Crypt of Kirkstall Abbey' (R.A., 1804), No. 1, one of Mulready's first exhibited pictures, appearing together with 'The West Front of the same Place.' 'St. Peter's Well, York Minster' (2), is admirably drawn for a youth of nineteen, and testifies to the seductive powers of asphaltum, which pigment the painter used at first rather freely, as well as—by its cracks—to the evil of that practice. The subject is a tall old pump placed in a crypt beside a vesture chest that is grey with age, and lighted by a Gothic window. Nos. 7 and 8, 'A Cottage at St. Albans' and 'A View in St. Albans,' were exhibited in 1806 and 1807 respectively, but, judging from their differing in execution, we should think the latter had been painted before the former. No. 8 is more solid, especially in the shadows, than its companion. See the clearness of the reflected light that seems to fill the shadow cast into the archway through which we get a glimpse of the footway beyond. Above all the houses rises the square tower of that church which was built of Roman bricks taken from the ruins of Verulamium; the whole is grey with clouds, despite the fitful gleams of sunlight. A little further on we come to the picture of 'The Rattle' (10), a boy playing with his brother, not exhibited since 1808, therefore as good as a new picture to us. In this appear some of the results of the painter's study of the works of De Hooze and Jan Steen and others, the best of the Dutch masters, to which Mulready betook himself about that time. It is solid and a little opaque. These qualities are exaggerated in the 'Carpenter's Shop and Kitchen' (12),—painted 1808, exhibited at the British Institution in 1809. There the painter's debt to Jan Steen is palpable: the execution is angular, the painting dry, solid, but rather black; minute, but broad; the colour admirable, despite its heaviness, but quite different from anything to which the painter afterwards accustomed us. It is related that, pained by the rejection, by the Royal Academy or some other exhibiting body, of 'The Disobedient Prophet,' one of his first essays at figure painting,—which, by the way, after revision, was sold at the Lancashire Fund Aid Exhibition of last year to Mr. Bowman, of Clifford Street, for 158£,—Mulready returned to landscapes for subjects, and did not, for some years, attempt the human figure, at least for public exhibition. At last he felt himself strong again, and executed 'The Rattle'; and, shortly after, the 'Carpenter's Shop and Kitchen.' The latter represents a young carpenter standing behind the chair, in which his wife, with an infant in her arms, is seated. A boy occupies a stool beside the fireplace. The elaboration of detail in this work is remarkable, and shows how thoroughly Mulready studied his subjects, even at that early period. The picture entitled 'Punch,' which was painted in 1812, may be considered to mark the artist's progress in treating humorous themes.

How much Mulready, by the year 1813, had gained by his practice of landscape painting, is made apparent by the admirable 'Boys Fishing' (31),—young anglers in a boat by the sedge bank of a river. The airiness of the mid-distance, where is a beautiful composition of elms and a bridge crossing a removed reach of the stream, commends the artist as having mastered one of the most difficult and delicate phases of execution. The solidity and genuine brilliancy of this work, which has not been exhibited since 1813, have hardly

been surpassed, even by Mulready himself: the still surface of the stream is admirable for colour and fidelity to nature. Similar solidity, with a slight excess of greyiness, appears in the better-known 'Fight Interrupted' (33), painted in 1815 (Sheepshanks gift). The exhibition of this work insured Mulready's election as A.R.A. in the November following its appearance at the Academy. 'The Village Buffoon' (34) is the painter's diploma picture: it has never been exhibited. The honour of the R.A.-ship became Mulready's in February, 1816. 'The Wolf and the Lamb' (36) is well known from the engraving: it is not so well known that Mulready, always a zealous member of the Artists' Fund Association, gave the copyright of this work for the benefit of that institution. It was engraved by Mr. J. H. Robinson, and the sale realized 1,000*l.* for the Fund. 'The Convalescent from Waterloo' (37) has also been engraved. It shows the artist still painting (1822) landscape in the solid and rather cool style that is noteworthy in the above-named works; it evinces that he had not yet quite mastered the art of composing in the complete manner of his later works: see 'The Travelling Druggist' (40), 'Origin of a Painter' (41), and 'A Sailing Match' (49), the last painted in 1831. In 'The Convalescent from Waterloo' the composition is in at least three unconnected groups, and, as in some of the pictures which preceded it, such as 'The Carpenter's Shop and Kitchen', there is a good deal of canvas "to let," as artists say. In atmospheric effect 'The Convalescent from Waterloo' will bear comparison with any work here.

'The Travelling Druggist' (40), R.A. 1825, was at Manchester, but is less known than it deserves to be. It marks not only a singular advance in composition, but in humorous characterization, and, above all, in colour and mastery of the pigments. With this work, Mulready's style seems to have become settled in the glowing and luminous manner which remained his own through life. The scene is the door of a cottage, at which a Turkey-rhubarb merchant has halted, and is weighing in a small pair of scales a modicum of that useful drug, which, at its early introduction, was believed in even more firmly than it is now. A woman stands inside the doorway, bearing in her arms a hulking and petted boy, whose evident disgust at the dose preparing for him is exquisitely given. He holds in one hand an unripe pear, in the other a slice of sugared bread and butter. He has a nightcap on his head. By way of moral, there stands, in the fresh air, and with a skipping-rope in her hand, a hale girl, as if to show what would be the best medicine for the spoilt boy. 'The Origin of a Painter' (41) has not been exhibited since 1826. 'The Dog of Two Minds' (47), R.A. 1830, was at Manchester. It shows a snarling cur set on to attack a schoolboy by its master, an errand-boy; the basket and the key the latter holds make plain how he loiters in his duty. The schoolboy holds a whip, and deters the quarrelsome dog by his resolute and guarded aspect. In expression, this work is nearly perfect; the composition admirable. There is a beautiful silveriness in the distance, that recalls the pictures of earlier date here. 'The Sailing-Match' (49) was repeated for Mr. Sheepshanks; the work before us is the property of Mrs. Gibbons, and was exhibited (R.A.) in 1831. A new property, of almost classic elegance, appears in this example: the figure of the girl who urges the loitering scholar to his tasks, when he would stop to play with some swimmers of toy-boats, has all the grace of Mrs. Primrose 'Choosing the Wedding Gown,' (70), and of the girl in 'First Love' (60). That glowing manner of painting, to which we have before alluded, is again remarkable here, and culminated in the almost Venetian ardours and force of 'Train up a Child in the Way he should go' (1841).

Above all Mulready's compositions, we believe 'The Sonnet' (59), R.A. 1839, to be the happiest in its design; it is one of the most pathetic, elegant and intense. A large chalk study for this work has been engraved, and deserves a place with the designs of Raphael; few, if any, of which excel it in *naïveté* or grace. We have a difficulty in classing as to time two very remarkable works,

which are almost antithetical as to their execution. The first of these represents a gentleman—evidently Mulready himself—in the prime of early manhood, and wearing the high-collared coat and broad white neckcloth of our fathers, leaning over the chair of a young and beautiful lady, who is seated before an open pianoforte. The interior of the room, which is elegantly furnished, has been painted with the utmost care,—it is almost as powerful as the background of 'Choosing the Wedding Gown,' probably even more harmonious in colour and rich in tones. Nothing can surpass the delicacy and finished truth of the faces, or the extreme simplicity and elegance of the figures. This is a whole poem in Art and feeling—an almost perfect picture. We commend it to the student and the amateur. The other painting above referred to has never been exhibited before this occasion. It is a 'Portrait of the Countess of Dartmouth' (83),—a whole length, in profile, of a young lady, seated, and looking earnestly before her: again an interior. This extraordinary picture presents less perfect Art than the last, but it exceeds it in finish and exquisite imitation of nature. Notice the smoke-warmed tone of the white marble of the mantel-piece, the basket in front, and the dog sleeping on the stool.

In addition to the oil pictures above considered, there will be found in the collection before us a large number of water-colour drawings, sketches with pen and ink, original designs,—altogether a gathering of works such as few single hands could have produced. It is almost needless on our parts to call the visitor's attention to the known works of the painter. These are 'Near the Mall, Kensington Gravel Pits' (25), 'The Cannon' (42), 'The Forgotten Word' (50), 'Giving a Bite' (53), 'The Last in' (54), 'Brother and Sister' (56), 'The Seven Ages' (57), 'Open your Mouth' (58), 'Fair Time' (61), 'Crossing the Ford' (64), 'Choosing the Wedding Gown' (70), 'The Butt' (71), and 'Blackheath Park' (72), 'The Bathers,' 'Women Bathing,' 'Train up a Child,' 'Whistonian Controversy,' 'Haymaking,' &c.

The Exhibition includes Mr. Linnell's portrait of Mulready, the designs by Mulready of the seal for the Artists' Fund, the cup presented to Mulready by its leading members in acknowledgment of his services, &c.

For the splendid collection before us the public is indebted to Her Majesty, the Duke of Cambridge, Lord Gosford, Lord Durham, Lord Dartmouth, the Royal Academy, Sir J. Swinburne, Sir R. Peel, Sir J. Neeld, the Hon. Mrs. Gordon, Mrs. Bacon, Mrs. Hope, Mrs. Gibbons, Miss Swinburne, Messrs. T. Baring, C. W. Cope, W. Russell, J. J. Stone, J. Gillott, R. Hemming, T. Ashton, H. McConnel, T. Miller, J. Jones, S. Mendel, J. Chapman, H. Vaughan, C. Lodgides, W. Wells, Mulready's executors, R. Ansdell, and especially to the Department of Science and Art and its officers.

SHAKESPEARE MEMORIAL.

A letter, of which the following is a copy, has been addressed to various eminent persons:—

"120, Pall Mall, March 2, 1864.

"The National Shakespeare Committee, having resolved that the Three Hundredth Anniversary of Shakespeare's birth shall be commemorated by the erection of a statue of the Poet in the Green Park, close to Piccadilly, on the assumption that that site can be obtained, have appointed the undersigned an Executive Committee to take the necessary measures; and believing that you are favourable to the object which the Committee desire to put before you, we beg leave to request your co-operation and contribution. As soon as a sufficient sum of money has been promised, the Committee propose to call for designs by public competition, prescribing that the statue shall be of bronze, and that it shall be placed under an architectural and decorated canopy, in the style of the period at which Shakespeare lived, and affording scope for artistic illustrations of the Poet's works. These designs will be submitted to public inspection, and will be decided upon by competent judges, of acknowledged authority and reputation. Any balance which may remain after providing

for the monument will be devoted to the erection and endowment of a Shakespeare School, in connexion with the Dramatic College, for the education of poor actors' children. It is for the public, most of all for the London public, to give substance to these proposals for adorning the capital of our empire with a work commemorative of popular teaching and intellectual fame. England has never been ungrateful to her Poet; but the very depth and fervour of the reverence in which he is held have hitherto made it difficult for his scholars to agree upon any common proceeding in his name. While Paris can boast of its public monument to Molière, Madrid to Cervantes, Frankfurt to Goethe, Berlin to Schiller, Lisbon to Camoens, Edinburgh to Scott and Burns, and Dublin to Moore, London, the largest capital in the world, has no public memorial of the greatest of all poets. The Committee earnestly appeal to those who own Shakespeare as their teacher, and both earnestly and confidently to those who can call Shakespeare their countryman, to aid in giving visible form to the common desire. Subscriptions to the Memorial Fund may be paid to the Treasurers, Sir R. C. Kirby, C.B., W. Tite, Esq., M.P., and F. W. Cosens, Esq., 120, Pall Mall; or to the Bankers, Messrs. Coutts & Co., Strand; Messrs. Drummond, Charing Cross; Messrs. Glyn & Co., Lombard Street; Messrs. Herries, Farquhar & Co., St. James's Street; Messrs. Smith, Payne & Co., Lombard Street; the London and County, the London Joint-Stock, and the London and Westminster Banks.

MANCHESTER, Chairman.

WILLIAM COWPER, Deputy-Chairman.

JOSEPH PAXTON.

W. TITE.

THOS. L. DONALDSON.

A. J. B. BERESFORD HOPE.

DANIEL MACLISE.

W. HEPPWORTH DIXON, } Hon. Secs.
J. O. HALLIWELL, }

OUR WILD PLANTS.

Feb. 27, 1864.

I trust that, the season for collecting wild plants not having yet commenced, it may not be too late for the Royal Horticultural Society to withdraw their ill-judged offer of prizes for collections of the native plants of various districts of this country, which, if carried out, would inevitably lead to the annihilation of some of the greatest botanical rarities of Britain; some of them occurring in only a single locality, and then often in a very small number, their destruction would be an irremediable loss to all lovers of Botany. Such collections, I may remark, have no bearing on the science of Horticulture; and any persons who have had an opportunity of observing can testify with me to the fact, that the mere collecting of plants helps very little the extension or the study of Scientific Botany.

W. C. TREVELYAN, BART.

TURKISH LITERATURE.

Pera, Feb., 1864.

My dear —,—The change of style which was referred to in my last letter partly explains the distinction now made between the old school and the new school; but the result is of vital importance to the nation. During the period of the decline and degradation of Turkey,—when the great Kiuprili viziers and the men of old had become extinct,—when slaves were raised to the highest station by the influence of women of the seraglio, of eunuchs, and by vile favouritism,—and when despotism was made more tyrannical in the vicissitudes of life and fortune by being administered through such hands,—the preponderance of the Ulema was great. Among them learning lingered in straitened limits; their lives were safe, and their property protected by ecclesiastical sanctions. Hence when Mahmood struck the blow against ancient abuses by invading the prejudices of the Ulema in many of his reforms, he had the learning, and thereby the public opinion, of the empire against him. Undoubtedly, in his days the *kiatis*, or civil functionaries, could not compete in reputation with the Ulema.

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It was Mahmood, a man greater even than Peter the Great, who, in this as in other cases, when he destroyed an abuse, provided a remedy. He not only caused Western science to be cultivated, but he promoted Eastern learning; and many of the most famous men of the present day are pupils of his time. The result is that, undoubtedly, the *kiatib* overcame the *Ulema*. Of the latter, except technical authors only known within their own sphere, there are only two or three literary men—Ahmed Jevdet Effendi, the historian, and Aazem Effendi, a poet. The whole list of Turkish authors may be said to belong to the *kiatib*; and simultaneously another blow has been struck at their rivals. Leaving the *Ulema* untouched in their own domain as yet, they have been gradually superseded in the State. In each Council of a department of state there is always one *Mufti* as a legal member; and as he is thrown into contact with a majority of *kiatib*, he assimilates to their class. Thus Ahmed Jevdet Effendi, clothed in the turban and robes of a *mollah*, is, as it were, sequestered from his class; for though now advanced in his own hierarchy to the rank of *Cazilasker* of Roumelia, a grade next only to that of the *Sheikh ul Islam*, he is exercising strictly civil functions.

The *kiatib* and the new school flourish in supremacy over the old; and this influence must increase. The *Ulema* learn only from the *kiatib*, while the latter are nourishing themselves with the learning of the East and the West; for the movement in Turkey is not a Frankish and foreign movement, but an adaptation of foreign improvements to a Turkish stock. The reduction of the Eastern foreign element well allows room for the introduction of the smaller Western element, while the Turkish element becomes still more predominant. The improvement in the standard of political men and the establishment of a popular press will still further strengthen the national element, while it elevates the character of the country. Just in the same way as an ignorant slave of the seraglio can no longer be Minister of Foreign Affairs, or Grand Vizier, or Minister of Commerce, or Minister of Finance, because the candidate must speak French or English, or delegate his functions to another—so the unclean birds of the late *régime* are condemned to exclusion. The ruling powers of the late Sultan Abdul Medjid,—Mehemet Ali, Riza, and Safvet Pashas,—are now in disgrace.

Stamboul is naturally the literary capital of the Turks, though some few books are printed in Boulac or Cairo; in Kasan, religious and law works, by the Russians for their Turkish population; in Lucknow, where a Turkish Grammar was lithographed in Jagatai; in Tehran and Tiflis are other examples; and in Venice, where a considerable number of educational works has been produced by the Roman Catholic Armenian monks, including Goldsmith's 'Rome.' These latter works, being intended for the Armenians, do not appear to possess literary merit enough to attract the Turks. The Bible Society and the American missionaries have produced some valuable works. The contributions of the former Society to Eastern philology have rendered considerable service, but have been of no popular influence; but the publication by the Americans of those fine works, the Turkish-English and English-Turkish Dictionaries of Mr. Redhouse, at a cheap rate, has well answered the purpose of opening the English language to the Turks and Armenians, and enabling many English and Americans to study Turkish. It is gratifying to find that the English language is now spreading at the Porte. It was formerly confined to scientific men and naval men; and perhaps the only high functionary at the Porte who could speak it fluently and write it was Abu Effendi. The Grand Vizier and some other ministers can now read an English newspaper or document, and many of the younger men are making great progress. The Turks who speak English speak it remarkably well. Not only do the sounds used by them enable them to acquire our pronunciation readily, but there are many curious philological resemblances between the English and Turkish languages which assist them in learning our idiom. Capt. Ahmed Bey, an officer of the Turkish Navy, who studied at Woolwich, and served in an English frigate in the

China war, for which he has his medal, can mount his chair and make as fair an after-dinner speech, in returning thanks, as would pass muster for "The Army and the Navy" at the London Tavern. Ahmed Vefik Effendi reads Shakspeare and the English poets, as he does those of ancient Rome, Italy and France. The preponderance of the French language in Constantinople has hitherto been a great injury to the Turks, and a hindrance to the introduction of sounder and healthier notions of progress. It is interesting to observe that the love for England of those Turks who have studied there is great and abiding.

It may be appropriately added, that the Russian Government has cultivated Turkish more than the English Government has; that the chief materials for the Eastern Turkish languages have been published by the Russians, who carefully cultivate their relations with the Turkish race, so powerful in Central Asia, and which we, although so closely interested, neglect. With the Turkish language, a man may travel from Algeria to the Great Wall of China; but our Government does not profess to encourage its students even with diplomatic or consular appointments.

The man of the first rank in Turkish literature is, as already said, Aali Pasha. Whether Kiamil or Fuad comes next is in dispute. Then in uncertain order come Ahmed Jevdet Effendi, Ahmed Vefik Effendi, Munif Effendi and Zya Bey. Style, and not publication or quantity, is the standard.

Aali Pasha has now long been recognized as one of the leading diplomatists of Turkey and of Europe. His literary merits depend on his state papers, but he is said to have collected many literary notes. It is on his pen that the new National History of Turkey will rely for its beauties of style. Aali Pasha is a poet. Kiamil Pasha does not speak French, but he has produced a translation of 'Télémaque' into Turkish, which is looked upon by competent authorities as a work of the highest literary merit. He is a contributor to the *Mejmoat-i Funoon*. As a writer of state documents he is much admired. Kiamil is a poet. Of Fuad Pasha much has been said already. As one of the originators of the new school he has rendered an essential service. Fuad belongs to the family category of poets. As a brilliant man Fuad has made a reputation in political circles in Europe as well as in Stamboul.

In any enumeration of Turkish literary men the Mufti Ahmed Jevdet Effendi must take high rank. Although he does not speak any European language, he understands French for matters of public business; but he is undoubtedly a man of most enlightened mind. After the long graduation in law and theology still kept up for members of his profession, Jevdet Effendi early appeared as an author, preparing, in conjunction with Fuad Effendi (Pasha), the 'Kavayidi Osmaniye,' the Ottoman grammar. As an Arabic scholar he proved his proficiency by translating the third volume of the 'History' of Ibn Khaldoun. He is the author of a commentary on the Shafieh of Ibn Hajib, under the title of 'Ahalet ul Veivan,' a commentary on some Ghazals from the divan of Fehim Effendi, and other works. His great work, and which has resulted from the important appointment of historiographer of the Empire, is the 'Tarikhi Jevdet,' a history of the Ottoman Empire, beginning in A.H. 1188, A.D. 1774, and of which five quarto volumes have appeared. The four early volumes can now only be obtained at a very high price. In the European materials for this work, Jevdet Effendi was assisted by his friends. Each volume deals with the history of about five years. He has made use of documents in the Porte, which had not been turned to account by his predecessors, but the value of the information is enhanced by its impartial treatment, and the manner in which it is made to throw light on modern events and institutions. As a poet, Jevdet Effendi has a good reputation, and his general style is approved. Notwithstanding his literary labours, his public duties have been arduous. Of late years he was an active member of the Turkish parliament. In the section of Laws and Public Works he took the chief part in the railway measures, although he has never seen a railway in his life. Besides heavy duty in the legal and judicial department, he took the leading part in the newly-established civil ser-

vice examinations for mudirs or governors of towns and small districts. He is now absent from Constantinople, on the important mission of Imperial Commissioner in Western Roumelia, in which he has already greatly distinguished himself by his practical ability as an administrator. Jevdet Effendi is still in the prime of life, having commenced his political career only in 1848.

H. C.

THE SCHLESWIG-HOLSTEIN PAMPHLET.

March 3, 1864.

I can assure the public in general, and my valued friend Prof. Max Müller in particular, that the possibility of his being the author of the pamphlet entitled 'The Dano-German Conflict,' &c., is an idea which never once crossed my mind.

My reason for supposing that the author was a foreigner was, that I thought that few Englishmen, even amongst those "whose talk is of bullocks," would confound a lien with the property to which the lien has attached,—would suppose that the counts of an indictment were the language, not of the indictors, but of the indicted,—or would imagine that the loser of a bet is exempted from payment, not by reason of any statute against gaming, but because he has received no equivalent for his loss, in which strange sense only, indeed, it could be used in the anti-Danish argument to which it is applied.

J. MANNING, Q.A.S.

OUR WEEKLY GOSSIP.

Sir Rowland Hill has resigned his place as Secretary to the Post Office. Our readers will be sorry to hear that he retires from his arduous duties on account of failing health. The proper time has not come—we hope it may be long in coming—for a history of Sir Rowland's great postal reform, but the heads of it are familiar to everybody: the uniform penny rate,—the charge by weight instead of by inclosures,—prepayment of postage,—the establishment of a book post,—reduction of the registration fees,—increase of deliveries,—and an enormous rise in the postal receipts. It must be said in honour of Sir Rowland Hill that no department of the public service can show such a series of improvements as the Post Office under his management.

We hear that the Government has made a proposal to the Royal Academy to hand over to that body, on certain conditions, the whole of the magnificent rooms now occupied by the National Gallery. The bases of the Government proposal are understood to be that the Academy should shed its anomalous—some say its illegal—character of a private benefit society, and become a public body, responsible to the public for its acts,—that it should accept a royal charter,—that it should enlarge its ranks,—and that it should satisfy the artists and the public by sharing its powers with a popular constituency. The question of introducing a lay element into the body is laid before the Academy; but on this point we should hope the Government will not insist. The subject is under consideration in Trafalgar Square.

The next congress of the Archeological Association will be held in August, in the town of Ipswich, under the patronage of the Lord Lieutenant of Suffolk and the Bishop of the diocese. Mr. George Tomline, M.P., will preside.

We are indebted to a friend for the following Unpublished Letter, written many years ago by Charles Lamb to a bookseller, on receipt of two books of verse,—one being 'The Maid of Elvar,' by Allan Cunningham, the other Barry Cornwall's 'Songs and Dramatic Fragments':—"Thank you for the books. I am ashamed to take tythe thus of your press. I am worse to a publisher than the two Universities and the Brit. Mus.—A. C. I will forthwith read. B. C. (I can't get out of the A. B. C.) I have more than read. Taken altogether 'tis too Lovey—but what delicacies! I like most 'King Death'—Glorious 'bove all 'The Lady with the Hundred Rings'—'The Owl'—'Epistle to what's his name'—(Here may be I'm partial)—'Sit down, sad soul'—'The Pauper's Jubilee'—(but that's old, and yet 'tis never old)—'The Falcon'—'Felon's Wife'—'Danna 'Madame Pasty'—but that is borrowed—

Apple pie is very good,
And so is apple pasty,
But—
O Lord! 'tis very nasty.

—but chiefly the Dramatic Fragments—scarce three of which should have escaped my Specimens, had an antique name been prefixed. They exceed his first.—So much for the nonsense of poetry; now to the serious business of life. Up a court (Blandford Court) in Pall Mall (exactly at the back of Marlbro' House, with iron gate in front, and containing 2 houses, at No. 2, did lately live Leishman, my taylor. He is moved somewhere in the neighbourhood—devil knows where. Pray find him out and give him the opposite.—I am so much better—tho' my hand shakes in writing it, that after next Sunday, I can well see F. and you. Can you throw B. C. in?—Why tarry the wheels of my Hogarth?"

Prof. Ramsay has retired from the presidency of the Geological Society, in which he has been succeeded by Mr. J. W. Hamilton.

The Wollaston medal has been awarded by the Geological Society to Sir R. I. Murchison, for his eminent services to the science.

A Civil List pension of 100*l.* a year has fallen in by the death of James Bailey, Esq., M.A., which occurred on February 13. Mr. Bailey, who was of Trinity College, Cambridge, obtained the Browne Medals for the Greek Ode and Epigrams in 1811, and the Members' Prizes 1815 and 1816. He was for several years Head-Master of the Perse Grammar School in Cambridge, and is principally known by his edition of the Latin Lexicon of Faccioliati and Forcellini. The pension above mentioned was granted the 30th of October, 1850, on the recommendation of Bishops Maltby and Kaye.

We must repair an oversight by devoting a few lines to the death of Miss Lucy Aikin, which happened a few weeks ago. So many years have passed since, in her 'Life of Addison,' she ceased her intercourse with the public, that those of the present generation acquainted with her name, and not within the circle of friendship or family connexion, had conceived of her as one who had long passed away. Lucy Aikin was one of an accomplished and remarkable dissenting family. With less genius than her relative, Mrs. Barbauld, she had possibly more solid culture; and she commanded a correct and elegant English style. After beginning literary labour, when very young, as a reviewer and a writer of books for children, she took, somewhere about the year 1815, a distinct place among English authors by her 'Life of Queen Elizabeth,' one of the first, and one of the best, of the historical monographs, in which English authoresses have shown so much industry. The work became popular, and passed through many editions. Subsequently appeared her Memoirs of the Court of James the First and Charles the First, in which the woman's hand was more discernible than in the work in which the lineaments of the glorious Maiden Queen were traced. Though she was seldom to be seen in the great world of London, Lucy Aikin was esteemed and appreciated in the best circles where literature and intellect are gathered, and she must not pass away without a tribute of sincere respect being offered to her memory.

Mr. Horace Jones has been appointed to the office of City Architect and Surveyor, in the room of the late Mr. Bunning.

The Duke of Manchester, the Right Hon. William Cowper, M.P., Sir Joseph Paxton, M.P., William Tite, Esq., M.P., Prof. Donaldson, President of the Royal Institute of British Architects, A. J. B. Beresford Hope, Esq., and Daniel Maclise, Esq., R.A.—the seven gentlemen who were elected a Shakespeare Executive—have all accepted the function entrusted to them by the Committee. In another column will be found a letter which the Executive have just issued.

Mr. John Leighton has designed a new cover for a pack of playing-cards in the fashion of the hour. In the centre of the card is a bust of Shakespeare, and in the compartments of a rich border are illustrations of the Seven Ages of Man, as described by the Poet. As a mere artistic freak the effect is

pretty. Among the odds and ends of this Shakespeare year, many persons may like to preserve a pack of the Shakespeare cards.

Mr. W. C. Hazlitt has reprinted from the old and scarce editions of Elizabethan Joe Millers three separate tracts, under the title of 'Shakespearean Jest-Books.' The principal of these tracts is the 'Hundred Merry Tales,' to which Beatrice refers. The volume is very carefully edited, with just enough of illustrations to explain the text and no more. Mr. Hazlitt is almost a model editor of old books.

Messrs. Bickers & Son, whose four-volume edition of Mr. and Mrs. Cowden Clarke's Shakespeare we mentioned last week, have issued an impression of the same work in a single volume. The type is smaller, and the page is printed in double columns; but the text is the same, and the paper almost as good as in the more expensive copies. In addition to the prime merit of the New York edition, edited by Mrs. Clarke, this reprint has been enriched with some corrections by Mr. Cowden Clarke.

Another illustration of the time comes before us in 'Shakespeare; his Birthplace, Home, and Grave: a Pilgrimage to Stratford-on-Avon in the Autumn of 1863,' by the Rev. J. M. Jephson, with Photographic Illustrations by Ernest Edwards (Reeve & Co.). In the letter-press there is nothing new; the old facts, or such of them as suited Mr. Jephson's purpose, are told for the thousandth time, with such comments as any man of fair reading might make upon them. The photographs are fifteen in number, beginning with the Stratford bust and ending with the statue in Westminster Abbey. All the subjects have been figured again and again—on egg-cups, on pocket-handkerchiefs, in cheap lithographs and photographs; and there is no particular artistic merit in Mr. Edwards's work.

A 'Reference Shakespeare,' compiled by Mr. John B. Marsh, has been published as a Memorial Edition. It is constructed on the plan of the Bible references; so that the descriptions and illustrations which the Poet has lavished on any subject may at once be found. Mr. Marsh has undertaken to do for Shakespeare's ideas that which Mr. Cowden Clarke has done so successfully for his words.

The artists at Düsseldorf have resolved to celebrate the tercentenary of Shakespeare by a great festival, for the execution of which the Council of the town has granted a considerable sum. The programme, as far as it has been fixed upon for the present, comprises dramatic representations (scenes from Shakespeare's plays), a concert with music to Shakespeare's works, and *tableaux vivants*, these also with reference to the great Poet's dramas. The artists' club, "Malkasten," is busy with plans and preparations for the more detailed programme of the festival.—The Hungarian Theatre at Pesth is also going to celebrate the Shakespeare day, by representations of his dramas, four of which,—"A Midsummer Night's Dream," "A Winter's Tale," "Titus Andronicus," and "Richard the Second,"—have been translated in the course of last year for the complete Hungarian edition of Shakespeare's works. In another year, it is expected, all Shakespeare's dramas will be translated, and thus become property of the Hungarian literature.

Mr. J. E. B. Mayor has been elected Librarian to the University of Cambridge.

Mr. Walsh, of Hobart Town, in Tasmania, has sent us over the ocean an excellent map of the country which is the present seat of war in New Zealand. The map is compiled from official surveys, and is well drawn; altogether it would be no discredit to a London house.

While many persons in London are supposing that the French are far ahead of us in their application of Art to industry, the Imperial government is showing by facts that it has cause to fear our rivalry and even ascendancy in branches which have hitherto been claimed as exclusively French. M. Rouher has appointed a Commission, including M. Michel Chevalier, M. Le Play, General Morin, M. Tresca, M. Piedmont, and

M. Arès-Dufour, to inquire into the means of improving the Art-education of the middle and working classes. "The results of the International Exhibition of 1862," says M. Rouher, in his instructions to these gentlemen, "proved that, if new and rapid progress was not made in Art-education, France would be surpassed by her rivals." Such a statement from a Minister of Imperial France will probably strike many readers as new and strange:—we believe it is literally true. Since 1851 our manufactures have made great advance, and our productions are found in every part of the world.

Messrs. Kent & Co. have published 'A Genealogical Chart of the Oldenburg Dynasty,' drawn up by Frederick L. Weinmann, a German resident in Liverpool. The object is to show that Christian the Ninth is properly King of Denmark, and that Frederick of Augustenburg is rightful Duke of Schleswig-Holstein. The right of the latter is, of course, that of a paper title,—which a general treaty has set aside.

Number 22 of Mr. Collier's reprints of Early English Tracts contains 'The Copy of a Letter lately written in Meeter, by a young Gentlewoman to her inconstant Lover, by Is. W.' It is a curious specimen of love literature in the reign of Queen Bess. The date is uncertain; but Mr. Collier assigns it to the middle of her reign—the time when Shakespeare was a youngster, dreaming, perhaps, of the 'Passionate Pilgrim' and 'The Rape of Lucrece.'

Among the most striking projects that have recently challenged attention in France, is the erection of an English theatre. It is proposed that a theatre of great architectural beauty should be built in Paris, for the performance, more especially, of the masterpieces of the English drama, but also, at various periods of the year, of the most effective plays in the German, Italian and Spanish repertory—all, of course, by companies selected from the various countries named. The Prospectus asserts that there is fair prospect, in what it terms the "modern Babylon," for the success of such an enterprise; and reckons confidently on ample patronage, from the Emperor downwards. If the project should ever be realized, Paris will have one of the most magnificent, luxurious, and comfortable theatres, half play-house, half club-house, that the world has ever seen. Up to this moment, however, we have only the gorgeous project wherewith to be dazzled.

The *Moniteur* states that the Emperor Napoleon, learning that the remains of Carnot—which had been transferred from their first resting-place in the Church of St. John, Magdeburg, where they reposed for ten years after the statesman's death in 1823, to the cemetery of the town, and deposited in land purchased for thirty years,—were exposed to further disturbance through the expiration of the latter term, instructed his Prussian Ambassador to apply for permission to have the said remains taken to Paris. On further inquiry, however, it transpired that the authorities of the city of Magdeburg had already provided for the security of the bones of Carnot by decreeing that his tomb should remain undisturbed. There is generous rivalry in this remembrance. Meanwhile, we Londoners are not quite sure that Bunhill Fields burial-ground, containing the graves of De Foe, of George Fox, of Bunyan, Isaac Watts, Joseph Ritson, William Blake, Thomas Stothard, Horne Tooke, Thelwall, and George Owen, is not soon to be let out on building leases.

In giving a description of the works for boring the Mont Cenis Tunnel, Mr. T. Sopwith, at the Institution of Civil Engineers, on the 16th ult., said that, at the average rate of two metres per day, from June 30th last, six years and seven months would be required for the completion of the tunnel. An immense advantage had been gained in the rate of execution by the use of the boring-machines of M. Sommeiller's system, so that the above period would suffice for what would otherwise have occupied twenty-six years and three months by hand labour, at the rate of 1,665 feet per day at each end, the average progress before the use of the machinery. These machines did not weigh more than 6 cwt., and could pierce a hole about 1½ inch

diameter, minutes. Two hours two parts against the boring the bottom advance occasion The effect 216 lb. machines It was us atmosphere front of the bored in withdraw with gun men rem

ANNUAL STUDIES, 5, Pall Mall

INSTITUTE, Pall Mall—The series of the Places—is

BRITISH EXHIBITION, Catalogue,

ROSA CATTLE ON VIEW

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diameter, and 3 feet deep, into a rock in twenty minutes. It would occupy a couple of workmen two hours to do so much. The machine consists of two parts: one, a cylinder for propelling the borer against the rock; the second, a rotary engine for working the valve of the striking cylinder, turning the borer on its axis at each successive stroke, and advancing or withdrawing the cylinder, striking as occasion requires. It gives 250 blows per minute. The effective pressure on the piston in striking was 216 lb. Compressed air was used to drive the machinery and supply fresh air to the workmen. It was used at a pressure of five atmospheres above atmospheric pressure, and was conveyed to the front of the advanced gallery by a pipe. Holes were bored in the front by the machine, which was then withdrawn, and a gang of men charged the holes with gunpowder and fired them; another set of men removed the debris.

Will shortly Close.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The ANNUAL WINTER EXHIBITION OF SKETCHES AND STUDIES by the Members is NOW OPEN, at their Gallery, 5, Pall Mall East. Nine till dusk.—Admission, 1s.
JOS. J. JENKINS, Secretary.

INSTITUTE OF PAINTERS IN WATER-COLOURS, 53, Pall Mall.—The EXHIBITION OF CARL WERNER'S celebrated Series of DRAWINGS—Jerusalem, Bethlehem, and the Holy Places—is NOW OPEN.—Admission, 1s.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY for the EXHIBITION AND SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five.—Admission, 1s.; Catalogue, 6d.
GEORGE NICOL, Secretary.

ROSA DONHEUR'S beautiful Picture of NORMANDY CATTLE and GALLANTS VOICE of the PRISONER are ON VIEW at Mr. Morby's Gallery, 24, Cornhill.

MR. ARTHUR SKETCHLEY will appear at the EGYPTIAN HALL, Piccadilly, in his New Entertainment, entitled PARIS, and Mrs. BROWN at the PLAY, every Evening (except Saturday), at Eight, and Saturday Mornings, at Three.—Stalls, 3s.; Second Seats, 2s.; Gallery, 1s.—The Box-office at the Hall is open between the hours of Eleven and Five daily.

SCIENCE

Microscope Teachings. By the Hon. Mrs. Ward. (Groombridge & Sons.)

The Preparation and Mounting of Microscopic Objects. By Thomas Davies. (Hardwicke.)

It is hardly correct to say, that what eyes are to the blind the microscope is to those who see. There is really no comparison between those who cannot see and those who see only a little. The microscope is, in fact, an instrument which assists the sight in the same way as short-sighted persons are enabled to see more correctly than those who are long-sighted. The nearer we can place our eyes to an object and see it, the better we see. If one person sees clearly at eight inches, and another sees as plainly at six inches, the latter will see more of the object he looks at. The glasses of the microscope enable all observers to bring their eyes closer to an object when it is seen than is possible for the natural eye. Hence the great object of all microscope-makers is to construct glasses that shall enable the observer to get his eye as near as possible to the object. Twenty-five years ago it was considered the highest attainment of microscope-making, that compound achromatic instruments were made which would work with lenses that were brought within one-eighth of an inch of the object looked at. Since then, the machinery of the microscope has been greatly improved, and one of the great microscope-making houses of London is producing object-glasses of one-twenty-fifth of an inch focus. Just in proportion as these glasses are produced in working order do new conditions of matter unfold themselves to the observer. It is hardly possible to conceive of any instrument producing more wonderful results than this one, which, by enabling us to see better, develops the extraordinary powers that are possessed by the human eye for adding to the facts which constitute the basis of those general laws which are the sciences of natural history and physiology.

Although the microscope reveals the minuter conditions of the existence of mineral bodies, there is a repetition in the forms of these bodies, and a resemblance between the forms seen by the naked eye and those revealed by the microscope that renders this instrument of less use in the inorganic kingdom than in the organic kingdom of nature. It is in the detection of minute forms of plants and animals, and in the unravelling of the minute structure of the organs of animals and plants, that the microscope has rendered so much service to science. A whole creation of minute plants and animals, having distinct organs and performing varied functions, has been added to our knowledge by the aid of the microscope. Let any one turn to a systematic account of the vegetable kingdom, and it will be seen that there are whole families of plants recognized as members of that kingdom whose existence can only be made out by this instrument. Such are the diatoms, the desmids and the volvoes. Amongst the confervæ, the fungi, the fuci, are whole tribes which could only have been thus discovered. If we turn to the animal kingdom, a like series of families is there found. The rhizopods, infusorial animalcules, and other families are only known by the aid of the microscope, whilst small forms of larger groups have been abundantly demonstrated. The fascination of observing and describing new species has developed itself here, as in other departments of natural history, and hundreds, nay, even thousands, of new species of microscopic plants and animals have been discovered and described within these last twenty years. Nor have these discoveries been the mere amusement of dilettante philosophers. The observation of these minute forms of life has led to a more correct and satisfactory knowledge of the nature and forms of higher and more visible creations, and there are no botanists or zoologists in the present century who, like Linnaeus in the last, would reject the microscope as interfering with the natural history and arrangement of those creations which are visible to the naked eye.

But the bringing to light of new forms of animal and vegetable life is perhaps the least half of what the microscope has done for science. In permitting observations to be made on the minute structure of the parts of plants and animals, it has given a deeper insight into the laws by which they exist and the nature of the special functions they are destined to perform. Let any one compare the physiology of twenty-five years since, as given in the manuals of that day, with what it is now. It will be seen at once how vast has been the progress made. Although Malpighi first saw blood-cells, the researches of modern microscopists have given correctness and precision to our present knowledge of that great source of animal life, the blood. It is to the start given by Schleiden through his microscopical researches, in 1838, in the nature of vegetable cells, so ably followed by Schwann, in a series of kindred researches in animal cells, that the great science of histology owes its existence. It is in the changed nature of the cells of the living tissues that the pathologist looks for the exposition of the true nature of disease; and although the slovenly practitioner of medicine may not be aware of the cause, the views of disease, which are modifying the practice of medicine every day, are mainly owing to the formation of more correct theories of disease under the influence of the microscope.

The history of the manufacture of this instrument is curious. Not above twenty-five years ago, when the Microscopical Society was first established, it was customary for the President of that Society, in his Annual

Address, to state the number of microscopes manufactured by the great houses in London in the course of the year. This practice has long been continued, as many houses turn out microscopes by the thousand in the course of a single year. By this demand, too, the instrument has been vastly reduced in price, and the great opticians who still manufacture microscopes that cost one hundred pounds when complete, sell instruments of great excellence at the low price of five guineas.

To say that this instrument affords a source of instruction and amusement without which no mind should be allowed to grow up, is to repeat what is very generally acknowledged by intelligent persons. All who can afford the trifling sum required for its purchase, possess it. All, however, do not know the best books to purchase to aid them in their studies. Some books are dry and technical, others are cheap and untrustworthy. Others are behindhand with their information, and there is no class of observers more industrious and active than those who are at present working with the microscope. A Society is formed of those who cultivate it, and a Journal is exclusively devoted to the record of observations made by its use. Hence the necessity of new books for the use of those who would be well up with the knowledge of the day. The two books at the head of this article are fresh from the mint, and will both be found valuable aids to those working with the microscope. The Hon. Mrs. Ward's book is the production of an enthusiastic admirer of the microscope, and contains such an account of its uses and the objects observed by it as would be most desired by a person beginning to use the instrument. It embraces a short account of the structure of the microscope, and then introduces to the student a series of objects best suited to excite the wonder and instruct the mind of a beginner. These objects are represented in a large number of well-drawn and beautifully-coloured plates. The information conveyed is taken from the best authorities, and the work is altogether a most charming and appropriate introduction to the study of the microscope.

The work of Mr. Davies is a much more business-like production. Mrs. Ward's book is at one end of microscopic literature, that of Mr. Davies at the other. When the microscopic observer begins to feel that he too may add something to the knowledge and thought of the world in which he lives, he will be anxious to prepare objects in the most skilful way, to preserve them for future observation, and to deposit them in a museum. All such work requires great skill and much practice; and the man is very stupid who would try to discover anew the best way of proceeding in these matters for himself. To the advanced student, Mr. Davies's book will prove a treasure. It is the result of much reading and genuine hard work, and no one who is working with the microscope should be without it.

SOCIETIES.

ROYAL.—Feb. 25.—General Sabine, President, in the chair.—The following papers were read:—'On the Joint Systems of Ireland and Cornwall, and their Mechanical Origin,' by the Rev. S. Haughton.—'On the supposed Identity of Bilverdin and Chlorophyll, with Remarks on Varieties of Chlorophyll,' by Prof. G. G. Stokes.

GEOLOGICAL.—Feb. 19.—Annual General Meeting.—Prof. A. C. Ramsay, President, in the chair.—The Secretary read the Reports of the Council, of the Museum and Library Committee, and of the Auditors. The unexampled increase in the

numbers of the Society and the state of the Society's finances were considered to be extremely satisfactory. The President announced the award of the Wollaston Gold Medal to Sir Roderick I. Murchison, K.C.B., &c., for his many distinguished services to Palæozoic Geology, especially (1) for his great work entitled the 'Silurian System'; (2) for his important work on the Geology of Russia; and (3) for his remarkable discovery of the true relations of all the rocks beneath the Old Red Sandstone that form the Highlands of Scotland. The President stated that the balance of the proceeds of the Wollaston Donation-fund had been awarded to M. Deshayes, to assist him in his work on the Mollusca of the Paris Basin. The President read his Anniversary Address, prefacing it with biographical notices of lately-deceased Fellows of the Society, namely, Lucas Barrett, Esq., the Marquis of Lansdowne, John Taylor, Esq., Prof. E. Mitscherlich, and S. P. Pratt, Esq.; he also gave a sketch of the chief labours of the late Rev. Stephen Hislop. In the Address the President discussed the Breaks in Succession of the British Mesozoic Strata, thus endeavouring to discover how far and in what manner the same kind of reasoning as that employed in the last Address is applicable to Secondary formations. First, however, he examined the numerical relations which different classes of animals bore to one another in Palæozoic times, comparing them with their development in secondary epochs. The general conclusion arrived at was, that a long interval of time, often stratigraphically unrepresented, is an invariable accompaniment of a break in the succession of species; and the more special inference was, that, in cases of superposition, in proportion as the species are more or less continuous, that is to say, as the break in life is partial or complete, first in the species, but more importantly in the loss of old and the appearance of new genera, so was the interval of time shorter or longer that elapsed between the close of the lower and the commencement of the upper formation. —The Ballot for the Council and Officers was taken, and the following were elected for the ensuing year:—President, W. J. Hamilton, Esq.; Vice-Presidents, R. A. C. Godwin-Austen, Esq., E. Meryon, M.D., J. C. Moore, Esq., and Sir R. I. Murchison; Secretaries, P. M. Duncan, and W. W. Smyth, Esq.; Foreign Secretary, Hugh Falconer, M.D.; Treasurer, Joseph Prestwich, Esq.; Council, J. J. Bigsby, M.D., R. Chambers, Esq., P. M. Duncan, Esq., R. Etheridge, Esq., J. Evans, Esq., Rev. R. Everest, H. Falconer, M.D., R. A. C. Godwin-Austen, Esq., W. J. Hamilton, Esq., J. G. Jeffreys, Esq., M. Auguste Laugel, Sir C. Lyell, R. Mallet, Esq., E. Meryon, M.D., J. C. Moore, Esq., Prof. J. Morris, Sir R. I. Murchison, J. Prestwich, Esq., Prof. A. C. Ramsay, W. W. Smyth, Esq., A. Tylor, Esq., Rev. T. Wiltshire, and S. P. Woodward, Esq.

Feb. 24.—W. J. Hamilton, Esq., President, in the chair.—E. Easton, G. Maw, J. E. Square, and E. B. Tawney, Esqs., were elected Fellows.—The following communications were read:—'On further Discoveries of Flint Implements and Fossil Mammalia,' by J. Wyatt, Esq.—'On some Recent Discoveries of Flint Implements in Drift Deposits in Hants and Wilts,' by John Evans, Esq.

SOCIETY OF ANTIQUARIES.—Feb. 25.—W. Tite, Esq., M.P., V.P., in the chair.—Mr. J. Thompson, of the Public Record Office, exhibited a Roman coin dug up by himself in a garden at Walworth.—Mr. R. Peter exhibited a drawing of a bronze celt found near Launceston.—The Chairman exhibited two stone celt, one from Ireland, the other from the Hyde, near Cuckfield.—Mr. Tite also exhibited the Roman tessellated pavement discovered by him on the site of the old India House. In connexion with this exhibition Mr. Tite gave a very interesting account of the circumstances under which the pavement had been discovered.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—Feb. 24.—N. Gould, V.P., in the chair.—D. Nicoll, Esq., Rev. H. Kilburn and Dr. W. Collins were elected Associates.—Mr. Burnell exhibited fifteen Brass Pins, varying in their lengths, stated to have

been found, arranged on the paper as shown, in a cellar on the northern banks of the Thames in excavating for the South-Eastern railway bridge. They have solid globose heads.—Mr. Cumming also exhibited two, exhumed from the Thames some years since, the heads of which are spiral-wise; and quantities have at various times been obtained along the banks of the river, some measuring upwards of a foot in length. They were used in securing the wide-spreading head-dresses of the Middle Ages.—Mr. Irvine made some remarks upon, and exhibited drawings of, a very singular Font at Melbury Bubb, Dorset, presenting sculptured figures of various animals.—Mr. Clarence Hopper read the copy of an Inventory taken of the goods of a chapman at York in 1626.—Mr. G. Wentworth sent a paper, 'On Heath Old Hall, near Wakefield,' accompanied by a fine photograph of the building, the history of which he traced from authentic documents in the possession of Col. Smyth, M.P. It was erected by John Kaye, a son of the heiress of Dodsworth, from whom it was purchased by Dame Mary Bolles, who was created a *Baroness* in her own right. In the Civil Wars it was known as the place where, the night before the taking of Wakefield by Sir Thomas Fairfax, on the 21st of May, 1643, General Goring and other officers had been spending a "very jolly evening," playing bowls, &c., and getting so intoxicated as to be incapable of attending to the defence of the town upon the approach of the enemy. Mr. Wentworth detailed some curious traditions connected with this building and Lady Bolles, who died in 1662.—Mr. Cecil Brent produced a curious and extensive assemblage of articles obtained from the site of the Old Steel-Yard, consisting of bone pins, styli, spatula and other Roman antiquities in bronze, together with some curious iron keys. The bronze objects were of a brilliant golden hue, derived from the damp soil in which they had been buried for probably not less than eighteen centuries.

INSTITUTE OF BRITISH ARCHITECTS.—Feb. 29.—Thomas L. Donaldson, President, in the chair.—A donation of works from the library of the late Mr. J. B. Bunning, Fellow, was announced.—Mr. G. Aichison read a paper 'On Iron as a Building Material.'

METEOROLOGICAL.—Jan. 20.—R. D. Thomson, Esq., M.D., President, in the chair.—The new Members elected were E. H. Hudson and C. F. de Kierzkowski, Esq. The papers read were, 'Vapour Pressure and Vapour Action,' by J. C. Bloxam, —'Remarks on the Storms of 1863, December 2 and 3,' by Mr. J. Glaisher, secretary, —'On the Velocity of Propagation between Oxford and Kew of Atmospheric Disturbances,' by Mr. B. Stewart, —'Earthquake Theory,' by Mr. C. Griffin, —'History of the Earthquake of 1863, October 6,' by Mr. E. J. Lowe.

Feb. 17.—R. D. Thomson, Esq., M.D., President, in the chair.—The new Members elected were, W. Blundell, T. Challis, F. Churchill, jun., M.D., Sir D. Cooper, Bart., J. W. Eccles, F. Gaster, W. Rankin, M.D., C. E. Trotter, and M. McNeal Walker, Esq. The papers read were, 'Sound in the Upper Air while the Lower Air was still,' by Mr. A. Herschell, —'Snow Crystals and Hail, as observed at the Beeston Observatory,' by Mr. E. J. Lowe, —'Ozone Observations in Finland,' by Mr. E. H. Julin, —'Climate of Gangarova, near Kandy, Ceylon,' by Mr. H. H. Harnes, —'On the Storms at the close of October, 1863,' by Mr. H. S. Eaton, M.A.

SOCIETY OF ARTS.—Feb. 24.—Dr. A. W. Williamson in the chair.—The paper read was, 'On Petroleum, its economic Value, and a Visit to the Petroleum Wells of Canada,' by Dr. Marcet.

MEETINGS FOR THE ENSUING WEEK.

Mon. Asiatic, 3.
— Royal Academy, 8.—'Sculpture,' Prof. Westmacott.
— Entomological, 7.
Tues. Royal Institution, 8.—General Monthly Meeting.
— Royal Institution, 3.—'Animal Life,' Prof. Marshall.
— Syro-Egyptian, 7.—'Water Supply of Jerusalem, Ancient and Modern,' Dr. Whitty.
— Ethnological, 8.—'Ancient British Tumuli,' Mr. Lubbock; 'Certain Native Tribes of Brazil and Bolivia,' Mr. Hutchinson.

Tues. Zoological, 8.—'Anatomy of the Eland,' Dr. Cresswell; 'Mammals and Birds collected by Capt. Speke,' Dr. Sclater; 'Shells,' &c., Dr. Doberce.
— Engineers, 8.—'Mount Cenis Tunnel,' Mr. Sorwith; 'Resistance of Bodies passing through Water,' Mr. Philips.
Wed. Geological, 8.—'Discovery of Scales of Pteronotus,' Mr. S. Ray Lankester; 'Remains of Ectocleptis, Upper Devonian Sandstones of Elgin,' Prof. Morris; 'Mammal Sedimentary Formations from Suspension or Removal of Deposits,' Dr. Bisby.
— Society of Arts, 8.—'Science of Fish-Hatching,' Mr. Buckland.
— Graphic, 8.
— British Archaeological, 8.—'Archers' Badges,' Mr. Cumming; 'Effigy of One of the Markenfield Family,' Ripon Cathedral, Mr. Planché.
THURS. Royal Institution, 3.—'Animal Life,' Prof. Marshall.
— Antiquaries, 8.
— Royal, 8.
Fri. Royal Institution, 8.—'Use of Books,' Rev. W. H. Brookfield.
Sat. Royal Institution, 3.—'Metallic Elements,' Dr. Frankland.

FINE ARTS

THE SOCIETY OF FEMALE ARTISTS.

THE Society of Female Artists may be congratulated on the improved character of the present exhibition. At last the ladies have established a right to applause. Obviously the tendency of modern English artists is to split into sections, and, if we are to receive that condition as a necessity, no one can regret that the Female Artists' Society should take a place of distinction. The improvement visible at the present gathering is precisely in that respect which is the most desirable and, hitherto, the least commendable, *i. e.* in figure painting. A considerable number of good subject pictures will be found in this gallery. In landscapes, no less than in flower and fruit paintings, is improvement manifested here.

Miss E. Brownlow contributes three excellent works, which, although a little heavy in painting, show great artistic powers rightly employed. This lady's picture of two girls, styled *The Orphans* (No. 204), takes a distinguished place. These girls are holding a book as if singing from it; their figures are cleverly drawn, their expressions are pathetic, varied and natural, and the design is valuable as a whole—no common merit. Miss Kate Swift has a manner of her own in painting, a heavy, opaque and somewhat colourless one, it is true, showing that the artist is a little afraid of the pigments which she employs. She draws with more care than grace, or even knowledge; her rendering of character is valuable: see *Das Trauenkleid* (a *Schevening Widow*) buying her Mourning (194), where several women are gossiping in a draper's shop. The effect of bright daylight is capably rendered in this picture. Miss G. Swift's *Dutch Fishwoman mending Nets* (172) is more complete, as a picture, than the last; it is solidly and well wrought, and not deficient in colour. This work represents an old woman seated at her task, holding a netting-bone in one hand and the net itself pulled towards her by the other; she looks at us with a quaint and homely earnestness. Miss Martin's two studies of character-heads are remarkable for good drawing, expression and dextrous modelling. They are Nos. 107 and 133. The first, entitled *Evangeline*, shows a bright blond girl of twenty; her hair, which, by the way, is the least well-painted part of the picture, is cast loose upon her shoulders, and streams freely from the head. The expression is pathetic, without sentimentality. The second work by this artist is styled *An Arab Girl*, and, as a separate study, decidedly the best example in the room, although it is inconsiderately placed at the top of a flight of stairs. Its treatment of flesh is highly artistic.

As a picture, Miss Adelaide Burgess's *Berlin Wool* (100), a German lady executing one of those extraordinary pieces of worsted-work which often fascinate the female mind. She is dressed in a bright blue dress, that needs a little variety of tone and added warmth of colour. The face is beautifully painted, and estimable for the use of silvery grey, so that it is bright and pure in treatment; its expression is charmingly given. The effect is broad and bright. By the same painter, *The Broken Lily* (78) and *The Beggars* (45) are commendable in a less degree than the above.—The execution, of a conventional sort, of Miss M. Gillies's lady reading an illuminated book, styled *A Romance* (72), in some respects redeems its weak sentimentality. We regret the painter's skill has not been more

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worthily employed.—By the Hon. Mrs. Boyle (E. V. B.) is a charming little picture (253*) of child-angels on the fruit-laden boughs of an orange-tree. The tree seems to be an orange-tree, but it has not been very elaborately studied; so that we must be forgiven for some uncertainty on this point. There is much variety of expression and design displayed in this little picture. It is so sweet in sentiment that we hardly regret its evident mannerism.—*El Cigarrito* (201), a half-length, larger than life, by Miss H. H. Coode, does the artist great credit for its sound drawing of a difficult theme—a Spaniard with a cigar. The painting might be improved, inasmuch as it is not equal throughout. The character is cleverly expressed.

Among the landscapes here, let us commend the following for their artistic merits:—*The Matterhorn, from the Riffberg* (6), by Mrs. Acworth, is almost as thinly painted as a sketch; but shows feeling for grand forms. It represents snow upon the peak of the famous mountain: the mid-distance is well expressed.—*On the Lake of Llanberis* (14), by Miss M. Gastineau,—a smooth lake, closed in upon by hills, except in one place on the removed side, where a broad vista opens for a considerable distance. The key of colour adopted in this work is needlessly low,—the forms are well modelled.—*Abbey Church, Malvern* (18), by Miss, or Mrs., Agnes Dundas, is a capitally-studied representation of a picturesque spot. Its solidity and aerial truth are unusually valuable.—*Wood near Marlow* (28), by Mrs. C. Griesbach—a study of beeches—lacks brightness, and therefore truth of colour, but it is broad in style and moderately well drawn.—Miss E. E. White's *Foreland Point, Lynnmouth* (32), is also well drawn, and lacks solidity and brightness of colour.—Mrs. Hussey's *Sketches at Mudeford of the Needles* (34), and Nos. 39, 153, 167, and 218 are commendable for brilliancy and tasteful execution. We rarely see brighter pictures than these. In the first water is admirably studied.—*Golepie Burn after Rain* (65), a torrent rushing under trees, by Miss E. Symon, is very bright in colour, and so solid as to be worthy of admiration and further study.—A very good picture is No. 73, *A Rivulet at Llangollen*, by Mrs. Wilkes.—*Alderley Old Hall* (83), by the Hon. Maude Stanley, a sun-lighted study of old buildings, is a little black in the colour of its shadows, but very true to nature in other respects, and full of sound feeling.—Miss Lefroy's snowy mountain scene, with deer, "*The floodless wilds pour forth their brown inhabitants*" (169), shows admirable knowledge of the animals represented in their forms and attitudes. The composition of this picture is remarkably good.

The number of estimable studies of buildings, interiors, &c., at this Exhibition is worthy of note. Miss L. Rayner sends no fewer than thirteen, all of which merit attention. One of the most valuable of these is No. 27, *Market Day, Chippenham*, a busy scene, very spiritedly and solidly painted. The character of solidity is imparted by Miss L. Rayner to all her works here. See *Street View, Salisbury* (38), which is a little over brown in the shadows, but otherwise excellent. *Porch of Lichfield Cathedral* (77), by the same, shows solidity carried to excess, and paint laid on in a thick crumbling manner, which should always be avoided. This work is boldly and effectively drawn. *Looking up Steep Street, Bristol* (132), is a dashing piece of workmanship, noteworthy for good colour and rendering of light. Of all Miss L. Rayner's works here, *The Brown Gallery at Knowle* (200) is the best. The long vista, and the line of old portraits on its walls are given with charming effect of atmosphere and variety of colour.—Here are several fine studies of flowers, still life, &c. Of these, let us point out for especial admiration *Wild Flowers* (4), by Miss C. James,—*Begonias* (17), by Miss E. Turner, who works largely and boldly,—*Magnolia Grandiflora* (89), by Miss Lane, a fine study,—and No. 222, *English Kingfishers*, by Miss, or Mrs., Agnes Dundas, a capital piece of modelling and colour. The Catalogue of this Exhibition is sadly incorrect.

FINE-ART GOSSIP.—Mr. Frith's picture of the Royal Marriage scene will not, it is understood,

be completed in time for the opening of the Royal Academy Exhibition, although the artist is far advanced in the execution of his task.

Mr. Elmore proposes to send to the Royal Academy Exhibition this year a picture of unusual importance, and executed on a scale much beyond anything he has yet practised. The subject of this work illustrates Mr. Longfellow's poem 'Excelsior' by a single figure, life-size, representing the hero of that work ascending the mountain and clasping the banner to his breast while he looks upwards.

The nett income of the Artists' General Benevolent Institution for the past year amounted to 1,528*l.* 15*s.* 9*d.*; of this amount 852*l.* 9*s.* 5*d.* was received at, and subsequent to, the last annual dinner, when the Earl of Carnarvon was present as chairman. A second donation of 50*l.* has been received from the "Society for the Discharge and Relief of Persons Imprisoned for Small Debts." This amount has been invested in the Three per Cent. Consols, together with 100*l.* from the general funds of the Institution, the Council being empowered by the laws to invest an amount not exceeding 100*l.* during the year. Sixty-six applicants have been relieved with the sum of 1,120*l.*; sixty at the quarterly meetings with 945*l.*; and six urgent cases with 175*l.* This is an excellent charity, inexpensively managed.

The Council of the Horticultural Society announces that it intends to continue the Exhibition of works of sculptural Art, which during the past year attracted so much attention in the Gardens at Kensington, and which will, no doubt, do much to extend the custom in this country of employing sculpture for the decoration of gardens, &c. The Council offers to purchase works of the kind in question, and such as may appear suitable to the end in view, to the amount of 500*l.* in each year. Works intended for sale, in compliance with these requirements, must be original and new, and, as a general rule, it is desirable that they should be finished and in plaster; but works may be contributed that are in bronze, marble, terra-cotta or other materials than plaster. The works sent in for purchase must be figures, groups of figures, large ornamental vases with bas-reliefs, ornamental pedestals with bas-reliefs, but not simply bas-reliefs unapplied. Artists of all nations are invited to send works. All works for the competition of 1864 must be sent on or before the 1st of June, and must be left in the Gardens until the 30th of September.

The Winter Exhibition of Pictures at the French Gallery, Pall Mall, closes to-day, Saturday.

The Winter Exhibition of Sketches and Studies by Members of the Society of Painters in Water Colours, at the Gallery of the Society, 5, Pall Mall, East, will close on the 26th inst.

The Lords of the Committee of the Privy Council on Education, Science and Art Department, are about to make a selection of the most important objects in the National Collection at the South Kensington Museum, and to cause them to be chromo-lithographed in the most complete manner, with a view of furnishing the local Schools of Art with the means of studying the same, and for sale to the public.

The subscribers to the Art-Union of London for this year are fortunate in having in return for their subscriptions the recently-published series of twenty etchings, from designs by Mr. J. Noel Paton, to illustrate Coleridge's 'Rime of the Ancient Mariner.' Although we think that etching has not been fairly employed when, as in this example, it is restricted to outline, we believe designs in outline should not overstep the grave and severe character which marks the glorious works of the Etruscans and Greeks on their vases, or that of the illustrations to Dante, Æschylus, &c., which would alone have sufficed to immortalize Flaxman. Putting aside this question, with much regret that Mr. J. N. Paton did not carry his system of detail representation further than he has done, and give us light and shade, *chiaroscuro* and the "colour" of black and white, all of which characterize etching proper, we must applaud the spirit of many of the works before us. The passage of the bride through the hall is romantic, and exhibits much richness in incident. Some of the scenes on board the fated ship are,

despite a certain air of exaggeration in many of the attitudes, vigorous and expressive. The deck of the spectre-ship, with Death and Life-in-Death at strife upon it, is well designed, but we fear will not be very popular. The approach of the pilot's boat to the ship, when at last it arrives in harbour, is one of the best of these designs. By comparing this work with the next in order—where the ship goes down in a sudden whirlpool—leaving the mariner and the crew of the boat to be tossed for a moment on the waves, we get a curious illustration of the careful manner of Mr. Paton in designing. In the former, the water is smooth and calm, above it the high shores sustain a town, and further off are high peaks of hills, with solitary little buildings on their summits. In the latter design, the level of the boat, and consequently the spectator, has been so far altered by the surging of the waves and its head so much fallen off in the trough, that the lowest of the little buildings on the summits has apparently got lifted up, and all the town and harbour has passed from our range of vision. The final scene, in the church, is singularly good. On the whole, however, one cannot but feel that there need not have been so many as twenty designs, such as these, to illustrate 'The Ancient Mariner.'

The following are the prices, with the names of the purchasers, of the noteworthy items in a collection of pictures, sold by Messrs. Foster on the 25th ult.:—W. Duffield, Blackcock, Earthen jar, &c. and the companion, Blackcock, Phasant, &c., 100 guineas (Thomson),—the same, Blackcock and Wild Duck, 85*l.* (Vokins),—Mr. D. Roberts, The Remains of the Temple of Pallas, Rome, 165 guineas (Crofts),—Mr. Stanfield, The Bay of Baje, Carmelite Monks on terrace overhung with vines, 240 guineas (Williamson),—Mr. J. Phillip, The Billet-Doux, 100*l.* (Frost),—Mr. W. C. Dobson, "Train-up a Child," a study, and Rebecca, also a study, 204*l.* 15*s.* (Leggatt and Johnson),—Mr. J. W. Oakes, A Trout Stream, and the companion,—A Coast Scene, rising tide, 130 guineas (Macfarlane),—Mlle. R. Bonheur, A Landscape, summer's day, sheep on the hills, painted in 1862, 280 guineas (Leggatt),—Mr. J. C. Horsley, Showing a Preference, engraved, 360 guineas (Watson).

The following pictures were sold by Messrs. Christie, Manson & Woods on Saturday last. The first collection consisted of the works of the late Mr. F. L. Bridell; we add the prices and purchasers' names as reported. The Temple of Venus, 703*l.* 10*s.* (Isaac, of Liverpool),—The Coliseum, by Moonlight, 430*l.* 10*s.* (Vokins),—Lake Constance, 273*l.* (Gibb),—The Temple of Vesta, 204*l.* 15*s.* (same),—"Ave-Maria" at Bolzano, 137*l.* 5*s.* (Fisher),—Ehrenbreitstein, 141*l.* 15*s.* (Vokins),—A Sunny Day on the Derbyshire Hills, 215*l.* 5*s.* (Cox),—Etruscan Tombs at Civita Castellana, 267*l.* 10*s.* (Morby),—The Villa D'Este, 220*l.* 10*s.* (Isaac),—Under the Pine-Trees at Castel Luzano, 210*l.* (Gibb),—Waterfall and Grotto of Neptune at Tivoli, 194*l.* 5*s.* (Lloyd). Eighteen pictures are stated to have fetched 3,328*l.*—On the same day a collection, the property of the Rev. C. H. Crauford, of Old Swinford, Stourbridge, Worcester-shire, was sold at the same place. The following were the most important items: Mr. W. Linnell, Summer Crops, 168*l.* (Moore),—Mr. T. Creswick, The Ford, 204*l.* 15*s.* (White),—Mr. T. Faed, The Letter, 194*l.* 5*s.* (E. White),—Mr. J. Phillip, The Rose of Seville, 183*l.* 15*s.* (White),—Mr. W. P. Frith, Catherine Seaton, 162*l.* 15*s.* (Moore),—Mr. T. Faed, Olivia and Sophia 199*l.* 10*s.* (same),—Sir J. Reynolds, A Lady with Children, 141*l.* 15*s.* (Holland).

MUSIC AND THE DRAMA

ROYAL ENGLISH OPERA, COVENT GARDEN.—LAST TWELVE NIGHTS of Miss LOUISA PNEES and Mr. W. HARRISON'S MANAGEMENT.—Final close on Saturday, March 12.—On Monday, March 7th, Wednesday, 9th, and Friday, 11th, SHE STOOPS TO CONQUER.—Tuesday, 8th, Thursday, 10th, MARITANA, the only representations.—To conclude with FANCHETTE.—Commence at seven.

On SATURDAY, March 12, FAREWELL BENEFIT of Mr. W. HARRISON, on his Retirement from the Management of the Royal English Opera at Covent Garden, when will be presented THE ROSE OF CASTILLE.—After which Solo Piano Grand Galop de Concert, composed and executed by W. C. Levy, this First Appearance in London.—To conclude with (for this night only) THE BEGGAR'S OPERA. On this occasion Amphitheatre Stalls will be reserved, and may be secured at the Box-office, which is open from Ten till Five daily.

On MONDAY, March 14, FAREWELL BENEFIT OF MISS LOUISA PYNE, on her retirement from the Management of the Royal English Opera at Covent Garden, when will be presented Aubert's opera, THE CROWN DIAMONDS, and the Second Act of THE PURITAN'S DAUGHTER. On this occasion Amphitheatre Stalls will be reserved, and may be booked to secure places.

ST. JAMES'S HALL.—MR. HENRY LESLIE'S CHOIR, Eight o'clock. THURSDAY, March 17, SELECTION OF SACRED MUSIC.—Messrs. Ave Verum, Council's Mass for Male voices, Mendelssohn's 'Festgesang,' and Eight-Part Anthems. Mr. Sims Reeves will sing 'Deeper and deeper still,' and 'Come unto Him (Immanuel).' Madame Parepa will sing 'With verdure clad' and 'Let the bright Seraphim.' Trumpet Obligato, Mr. T. Harper. Herr Pauer will sing Andante (Beethoven), and Concerto (Handel).—Tickets, 21s., 6s., 3s., 2s., 1s.; at all Music-sellers.

NEW PUBLICATIONS.

Ahab: an Oratorio. The Words selected from the Holy Scriptures, by the Rev. J. H. Arnold, M.A.; the Music composed by George B. Arnold, M.S. Doc., Oxon. (Addison & Lucas).—It is curious that the form of musical composition, in which a lasting success is attained with the utmost difficulty,—the one requiring the nicest taste, the severest training, and the greatest variety attainable within narrow limits—Oratorio—seems the one most popular among such of our composers as aspire to anything beyond the stage-ballad success of that curious piece of concoction, shaped or rather mis-shaped, by all manner of conflicting fashions,—called English Opera.

Glancing back over the library of such English works as exist, we are startled by perceiving that, in spite of the labour and skill invested during a hundred years and more by enlightened and gifted men, not one Oratorio has been able to keep its ground, whether by Boyce, Arne, Arnold, Worgan, Croft (whose 'Palestine,' however, enjoyed during some years a sickly life), Bishop, John Barnett,—not to specify the younger composers, who are to-day active in the field. The strange and disheartening result must, however, be plainly admitted and faced; though some of its pain may be withdrawn from it by our adding, that only some half-dozen Continental masters have gained a permanent standing as oratorio writers and these in their selected works.

The newest attempt at the difficult conquest that has been made in England is here before us; and, we may add, by no means the least promising, so far as a careful perusal of the pianoforte score enables us to judge. No experience can represent to the ear, by the eye or the finger, the effect of choral combination. Some guidance presents itself in the fact, that wherever the part-writing is vocally impure, there must be loss, not merely of clearness, but of resonance also; and, further, that there are phrases which are happy or infelicitous, apart from their intrinsic originality and force. Thus, to go no further than the second bar of Dr. Arnold's first chorus, the phrase which in the orchestra is vigorous as a relief and variety, when repeated for the voice, with slight modifications, at p. 9. (last bar but one), and worked in counterpoint, is more odd than effective.

We must not, however, follow out this illustration by offering a few passing remarks on the Oratorio, till a word has been said in commendation of the arrangement of the text.—The work is distributed in two divisions: the first devoted to the episode of *Naboth* and his vineyard; the second being what may be called a battle-act, ending with the death of the king. Throughout both Parts *Jeebel* is a prominent personage. The smallest collision with the book of 'Elijah' has been avoided. The words are, scripturally, well chosen. We should have liked them better without any interpolation of secular composition; what there is, however, is small in amount, and thus not offensive.

As to the music,—obviously no pains have been spared by Dr. Arnold to make a worthy and complete whole. The incompleteness of the Oratorio (for it is in many respects unequal) arises, we suspect, from inexperience, not thoughtlessness, or else from too nervous a determination to be original at any price. In the purely orchestral portions of the work there is a certain unsettlement of ideas to be remarked; as in the theme of the *allegro vivace* in the Overture, which is as secular as that of the *allegro* in Signor Rossini's 'Otello' Overture. This may be observed, too (though in a mitigated

form), in the introduction to the Second Part, and again in the 'War-March' (p. 135), where the same sequence of two notes, A and G, on the first and seventh bars of the measure (allowing for the preliminary two-bar *fanfare*), is almost as disturbing to the sense of rhythm as if M. Berlioz had been the ingenious writer.—The least strong portion of 'Ahab' is that which one might have fancied the easiest; namely, the songs for single voices. *Jeebel's* two *bravuras* (Nos. 6 and 24) are not successful, because both are forced. When Dr. Arnold comes to concerted music, he is at once stronger. The duett, No. 17, for *soprano* and *tenor*, "The souls of the righteous," and No. 29, for *soprano* and *contralto*, "I look for the Lord," are more "orderly and well." In the *trio* and chorus, No. 11, "Is there not an appointed time?" a happy effect may be produced by the grouping of the voices, Dr. Arnold having confined the chorus to a low register, with a view, it may be supposed, of upbearing the principal voices.—The *quintette*, again (No. 34), "Seek the Lord," should sound well. The choruses are elaborately worked. In many the commencements are good and arresting (for instance, especially No. 28); in more, the closes have breadth and boldness as well as climax. One or two are singular in fancy, as No. 20, the setting of "Lord, what is man?" with its busy triplet accompaniment. Of course, anything like an opinion of the skill with which the music is instrumented is out of the question on the present occasion; but the Oratorio merits careful performance, as well as many others which have enjoyed that honour.

MUSIC IN LEIPZIG.

Leipzig, February, 1864.

In my last report I had occasion to mention a Quartett for stringed instruments by the late Herr Norbert Burgmüller. Since then the *Gewandhaus* has introduced to us an Overture by the same composer to 'Dionys,' an opera which his sad death prevented him from completing. A work which does not appear till thirty years after its composition is heard under unfavourable circumstances; things which now appear somewhat antiquated would have come with greater freshness at the time: it was curious, too, to mark foreshadowings, which now sound like reminiscences. The Overture has a far stronger and more vigorous character than the Quartett, and makes one the more regret the premature death of a musician of so much promise. The work shows that the composer belonged to the 'Romantic' school of Weber and Spohr; but there are signs in it that had he lived he might have struck out a path for himself. The only other entire novelties produced in the *Gewandhaus* are two choruses (with alto solos) for female voices and orchestra—'The Song of Heloise and the Nuns at Abelard's Grave,' by Ferdinand Hiller; and 'Die Nixe,' by A. Rubinstein. The former is tolerably pretty, but nothing more; the latter is quite unworthy a musician who can write so well, but who will at times make himself so uninteresting. Herr Kapellmeister Reinecke's Overture to Calderon's 'Dame Kobold,' though not new to Leipzig, where it is always heard with pleasure, is, I fancy, still a stranger in England; equally elegant in conception and in execution—the orchestration being especially graceful—it deserves a warm recommendation.

Several soloists claim a notice. Herr Concertmeister Lauterbach, of Dresden, is a violinist of the first class. He does not aim at being one of the "wonderful" players, but is an artist to whom music is evidently the first consideration; his tone is purity itself. His *Concertstück* for the violin proves that he is a better interpreter than inventor.—Fräulein Alfonsine Weiss, of Vienna, appeared as a pianist in Chopin's Concerto in E minor; whether from nervousness or from any other accidental cause, the impression she made was not favourable; neither technically nor intellectually did she seem equal to the task she had undertaken. Herr Wilhelm Treiber, of Gratz, has greater powers; in Weber's *Concertstück* and in Mendelssohn's Rondo in E minor he showed himself possessed of a pleasant touch and facility of execution; but he seemed also unimbued with that gift of musical feeling,

without which the greatest mechanical brilliancy can make no permanent impression. It is rarely that a flute solo is now heard in the *Gewandhaus*; perhaps because there are few players who are gifted in so great a degree as is M. de Vroye, of Paris. In his playing are united perfect musical taste and marvellous brilliancy; these qualities he displayed in two slow movements by Bach and Mozart, and in Demersseman's Variations on the 'Carnival.'—Fräulein Elizabeth Metzdorff, of St. Petersburg, is a singer with a pleasant soprano voice of moderate compass; her powers are not great, but she has been well trained, and sings with feeling; altogether, there was more pleasure in listening to her than to others of greater pretensions. Madame Flinsch, who, as Fräulein Orwill, so delighted every one last season, sang in the *Gewandhaus* Concert for the Poor and in the *Pauliner* Concert. It is much to be regretted that such pure, expressive singing, and so beautiful a voice, are now only to be heard upon very special occasions. Madame Viardot has made us a short visit: even her consummate art cannot entirely conceal that time has told upon her voice; but never was the superiority of a great intellect more strikingly shown; her grand style and dramatic fire so carried away her audience, that at the moment no one thought of making comparisons. Madame Viardot showed how versatile are her powers by playing, with Herr Reinecke, Schumann's Variations for two pianos. The loud applause which followed this performance was richly deserved.

In the *Euterpe* I heard for the first time 'Les Préludes,' one of Dr. Liszt's "Symphonische Dichtungen." Of all his orchestral works I have heard none which can be enjoyed with so little reservation as this; the themes are simple and elegant; the orchestration is at times superb; and there is little of that eccentric, wilful ugliness which is so inseparable a bar to the enjoyment of most of his other extended compositions. Berlioz's beautiful duett from his opera 'Beatrice et Benedict,' would have been better appreciated had it been intrusted to more competent singers and been better accompanied. The only new performer who has appeared at the *Euterpe* since my last report is Herr Theodor Ratzenberg, Court-Pianist at Sondershausen. This gentleman, who is still but young, is a pupil of Dr. Liszt, but seems to have acquired little of the fire and dash which generally characterize that master's pupils; he played Mendelssohn's Concerto in G minor, and Liszt's Faust Waltz. It was a tame performance; his arbitrary use of the *ritardando* was singular; it may have been intended for feeling; but as it was generally introduced in the more difficult passages, it may have arisen from less poetical impulses.

The University Choral Concert of the "Paulinens" brought, as usual, several new compositions for men's voices. Two unaccompanied Part Songs by Reinecke and Hauptmann—"Wie der Frühling kommt," and 'Im Wald'—are excellent; Herr Reinecke's was encored. A "prize composition" by Herr Max Bruch—"Römischer Triumph-gesang"—with orchestra, has more real merit in it than most prize works: at times it is even grand; but it would be heard to much greater advantage in a larger room than the *Gewandhaus*, for which the instrumentation is too strong. An unaccompanied chorus by Schumann, 'Der Eidgenossen Nachtwache,' was new to me; it is an admirable specimen of suggestive, as distinguished from descriptive, music. Hiller's choruses, with orchestra, from the 'Edda'—"Osterfeuer" and 'Ostara'—are disappointing; there is too much attempted and too little accomplished. Two delicious Suabian Volkslieder, fresh and naïve, closed the concert. Interesting as it is to listen to a few compositions for male voices, there is a sameness and heaviness which become oppressive when such works form the main part of a concert.

Dr. von Bülow (who has just received the diploma of Doctor of Philosophy from the University of Jena) has again given three Pianoforte *Soirées* this winter. The last was devoted to the works of Beethoven; the selection was more characteristic than judicious; it comprised two of the latest Sonatas, Op. 106, B flat, and Op. 101,

A major; Op. 34, Bülow in rendering. There is very disas-

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A major; Sonata Op. 81, 'Les Adieux,' &c., and Op. 34, Variation in F. Wonderful as is Dr. von Bülow in display pieces of the Liszt school, his rendering of the great masters is not satisfactory. There is a hard materialism in his style, which is very disagreeable.

PRINCESS'S. — The accidental resemblance of Mr. Henry Webb and Mr. Charles Webb, two actors of some provincial celebrity, has enabled them to represent on country stages the two Dromios of Shakspeare's 'Comedy of Errors,' with considerable success; and Mr. Vining on Saturday enabled them to be judged by a London audience. It is now some years since this singular comedy was performed at Sadler's Wells, and, as we recollect, it went off there merrily enough. One of the earliest of Shakspeare's adaptations, and so primitive in its structure and style as, in its doggerel rhymes and other particulars, to bear no slight resemblance to 'Gammer Gurton's Needle,' the whole affair is too simple and crude to bear frequent repetition on the modern stage. Yet we must not undervalue the play as an early work of our great poet, but accept it for what it is, — an improvement of the 'Menæchmi' of Plautus, the humour of which it exaggerates by various devices and ludicrous accidents not to be found in the original. Coleridge calls the work a farce, but the propriety of this title has been disputed; and, indeed, there are scenes in the play which have even a tragic interest, and which are highly poetic in their style. The division, indeed, of drama into tragedy, comedy and farce had not at the time of its composition obtained, and there were pieces blending the characteristics of all three. Of such is 'The Comedy of Errors,' in which, notwithstanding its exterior coarseness, critics have detected both moral and psychological significance. In fitting the play for the modern stage, it has been considerably abridged, and the division into acts abolished. The scenes thus proceed in a consecutive series, without the fall of the curtain until the catastrophe. Some beautiful scenery has been painted for the occasion; — the characters are well dressed, and the effect of the whole is highly amusing. The "two Antipholuses" are personated by Mr. Vining and Mr. Nelson, who, however, have not sufficient resemblance to maintain the required illusion. But this want is amply compensated by the surprising similarity of the brothers Webb, who will henceforth be identified with the brothers Dromio, and who now with their exquisite humour convulse the audience with laughter. Their performance must become exceedingly popular, and is indeed one of the most remarkable representations ever witnessed. Their acting, too, is unexceptionably good, so that the rhyming jokes of the original doggerel to which they have to give utterance have their full force and effect in the delivery. Indeed, they are decidedly clever artists, and well deserve the popularity they have obtained. Altogether the appointments of the revival are creditable, though we could have wished that the female characters had been represented by ladies more competent to the delivery of blank verse. Miss Caroline Carson and Miss Helen Howard are clever actresses, but in dealing with a poetic text they are out of their element. Miss Stafford, in the part of *The Abbess*, succeeded better. Mr. Hall deserves credit for his overture to the play, into which he has introduced reminiscences from the musical compositions associated with Shakspearian drama. Those from Arne, Bishop, Linley and Lock were especially distinguished, and properly appreciated by the audience.

HAYMARKET. — After a brief absence, occasioned by an accident, Mr. Sothern has returned to the boards, and appeared on Wednesday week in a monologue, written for him by Mr. H. T. Craven. It is entitled 'Bunkum Muller,' and presents to the audience an unacted dramatist who, locked in his room by a virago wife, details to a bust of Shakspeare the story of his sorrows and disappointments. There are no other persons on the stage, but the voices of his wife and a policeman and the sounds of a barrel-organ are heard outside the door and the window. At the opposite window

a young lady named Julia is supposed to be sitting in a balcony, to whom he had made proposals, and by whom he supposed that he had been rejected. Moved by a sudden pique, he had married a shrewish widow in revenge. Fortunately for him, the latter has committed unconscious bigamy in wedding him, and on hearing news of her former husband quits him at once, when his hopes of Julia revive. But previously to this, while soliloquizing and raving out extracts from his own tragedies and passages from Shakspeare, he mismanages a pistol, which goes off, and the bullet passes into the opposite window, when a wild scream is heard, and he thinks that he has killed Julia. The shot, however, has penetrated a mahogany chest of drawers, instead of "the ivory chest" of the lady; and Muller is so far restored to peace of mind. He now consults again the letter in which Julia had bid him farewell "for ever," and finds that he had mistaken "turn over" in the corner of the letter for those two fatal words, and that there was a postscript on the other side accepting his proposal. Letters now arrive by the post, all containing good news, — one, of his success in a Chancery suit, and another of the acceptance of a tragedy by Mr. Buckstone. The curtain then falls, to rise again and present the exulting author declaiming a portion of his tragedy to the recumbent bust of Shakspeare, lengthened by means of the tongs and covered with a cloak. This entertainment is certainly well written, and decidedly effective. Its chief merit, however, is in its furnishing the means of demonstrating that Mr. Sothern has a sonorous delivery of blank verse, and we rather believe that to suggest his ability in this respect the piece was written. Mr. Sothern perfectly succeeded in giving variety to the business of the scene and the details of the action. Albeit alone, he filled the stage well, and was fertile in resources, imparting great interest to small points by the skill of the experienced artist. The main point was, of course, to keep the audience in perpetual laughter, and this object was effected. The curtain fell to great applause.

MUSICAL AND DRAMATIC GOSSIP. — The compositions tried at the late rehearsal of the Musical Society were a Symphony by M. Gollmick; Overtures by Miss Alice Smith, Messrs. Aguilar, Harold Thomas and C. A. Barry; and a flute *Concerto* by Mr. Macfarren.

Mr. A. Sullivan is engaged on a *Cantata*, which has been accepted for the coming Birmingham Festival. — His Shakspearian music will be in request at the coming concerts (of which more shortly) as the only English instrumental illustration of "the sublime Williams" worth having.

The thorough preparation of Madame Arabella Goddard (concerning which there can be no doubt, whether her reading of the greatest music be agreed with or dissented from) was well shown on Monday evening, when, besides playing a *Concerto* (Mozart's in D minor) at the Philharmonic Concert, she played Dr. Bennett's three graceful and fantastic water-sketches, 'Lake, Mill-stream and Fountain,' at the *Popular Concert*, and also Beethoven's Pianoforte Trio in G major, with its charmingly delicate and *suave* slow movement. Madame Goddard, it is stated in the *Times*, performed Mozart's *Concerto*, without any ornaments to the slow movement and with *cadenzas* by Hummel. The same authority states that the Cherubini Symphony had a real success, and we are glad to see, like ourselves, urges the carrying out of a more liberal and less somnolent policy than has prevailed during late seasons. Mr. Crozier performed a *fantasia* on the oboe. At the second concert of the series, we understand Mr. Harold Thomas is to play. — The singers at Monday's *Popular Concert* were Miss Banks and Mr. Renwick.

At the *Crystal Palace Concert*, on Saturday last, M. Vieuxtemps appeared; Mendelssohn's First Symphony in C minor and Beethoven's Grand Overture (Op. 124) were performed. Miss Armytage and Mr. Cummings were the singers. To-day Mlle. Marie Wieck, sister to Madame Schumann, will there perform her brother-in-law's one piano-forte *Concerto*.

Miss L. Pyne's farewell benefit is fixed to take place on the 14th.

M. Wieniawski is announced as intending to visit England this spring. — Signor Piatti advertises that he will return to England in April.

The *Gazette Musicale* states positively that Signor Rossini's new Mass for four *sol* voices, chorus, (and, we hope, orchestra) is to be performed for the inauguration of the Count Pillet Will's new hotel.

There are compensations in all things. We have been used to look wistfully at the Leipzig Winter Concerts as encouragingly productive of new music; longing the while for something like a similar generous policy to be adopted at home. A late letter from that thriving town mentions, as a variety, the production by the *Sing Academie* of Mendelssohn's 'Elijah,' for the first time during seven years, adding that the performance was very mediocre. — So Kings can be honoured in their own capitals after they have departed! "I am convinced," says the letter from which we take this news, "that meetings of this kind have suffered from the multitude of male singing societies; where the young men get together, sing, smoke, drink beer and coarsen themselves; thus impairing their taste for a better class of music than is to be found in their part-books." Such knowledge as we have of German life and manners justifies us in indorsing this remark to the fullest. What was Mendelssohn's feeling on the subject (the most German of Germans) may be implied from the letters in which he adverts to his denial of the many invitations pressed on him to compose that swaggering song, 'They shall not have our Rhine,' for these saturnals. In every point of view, both of music and of manners, he preferred to write for the quartett of mixed voices, for such festivals as those held by the Cecilian Society of Frankfurt, in the wood of Schwanheim, near that city.

M. Gevaert, who is rated highly in Paris as a theorist, and one singularly expert in deciphering scores, has published a 'Treatise on Instrumentation,' which is commended.

The new three-act *Ballet*, 'La Maschera,' by Signori Rota and Giorza, just produced at the Grand Opéra of Paris, is said to be a very brilliant piece of business, brilliantly danced by Madame Boschetti. But the critics are, almost to a man, ungallant in dwelling on defects in her figure, which is complained of as being too robust for the duties to which it is put, M. Janin going the discourteous length of stating that "*Malagamba*" must be her real name!

'La Gitana,' an opera, in four acts, has been produced in Bordeaux; the music by M. Rey.

The Edinburgh papers speak in very high terms of interest of a new *Shylock* who has appeared at the theatre there — none other than Mr. Alfred Wigan! — It may be remembered that this is not that very accomplished actor's first Shakspearian exploit; that some years ago he gave a graceful and original reading of *Orlando*, too delicate in style, at that time, to satisfy play-goers who belonged to the Kemble, or Kean, or Macready school; — while his *Doctor Caius*, in another vein, was one of the brightest and most distinct bits of character-playing which the stage has seen of modern days. Further, we happen to know that he then meditated an attempt at a version of the character of that tortured torturer, the vindictive Jew of Venice — more physically weak it may be than former presentations, but not less intellectually intense in the complexity of its terrible emotions. We hope to see the new *Shylock* in London, being satisfied that there is nothing final, no stereotyped stage-tradition of Cato's brown wig, flowered gown, and lacquered chair, which should rule or overawe any really intelligent man or woman, capable of approaching one of the great characters of Shakspeare.

A new five-act play, 'Les Fils de Charles-Quint,' by M. V. Séjour, has been produced with success at the Théâtre de l'Ambigu-Comique. — Another new five-act play of some pretension, 'Faustine,' by M. Bouilhet, produced at the Théâtre Porte St. Martin, seems to be a failure, though the principal part in it is sustained by Mlle. Agar.

MISCELLANEA

Free Library in Edinburgh. — Will you allow me to state that Mr. Ewart's Act does not extend to Scotland, consequently the projected "Free Public

Library at Edinburgh, on the model of that at Liverpool or at Manchester," is an erroneous idea. Free access to all comers by a *penny rate* is the principle of the Liverpool Library, and the *voluntary or donation* plan that of the proposed Edinburgh Library. As I have often said, this may do to create, but by the rate alone can you sustain a free library.

M. H. FEILDE.

Royal Academy.—We did not include the name of Mr. Tite among the artists who failed to see that an infusion of the so-called "lay element" with the Royal Academy would benefit the Arts in this country. We had not overlooked the value of this architect's opinion on such a subject; but, finding that he spoke to the general rather than the particular aspect of the question, we preferred to give it in his own words. Thus,—primarily, with regard to the value of mixed professional tribunals, Question No. 2611, "Would it not likewise be desirable that another element that should enter into such a council should be, the enlightened public opinion of non-professional men who have devoted much of their time and attention to these subjects, who are at present consulted in this way, that when commissions are appointed to sit upon designs and other matters sent in public competition, those men are joined with professional artists in forming such commissions?" To this the architect gave the following embarrassing reply:—"Yes, no doubt; I think the failure of such commissions has been due to the fact, that there has been too little of the professional element in them. In a very notorious case, and a comparatively recent one, I think they had but one architect proper upon it, and they were obliged to call in the assistance of two or three paid architects to advise them; I refer to the Commission on the Foreign Office Building," &c. In reply to a further appeal on the subject of mixed tribunals, the ruthless witness added, "I do not see, I must confess, what you are to gain by the non-professional element in a question of pure taste and learning; and I think I should rather myself prefer the responsibility of a professional opinion than referring it to a council constituted in that way. I think if the Government are to ask advice before any public work is put up, the responsibility should be thoroughly understood and thoroughly accepted. That would rest better with a professional body than with a body constituting a mixed commission." The undaunted querist returned a third time to the point, and elicited this final expression of opinion:—"My impression is, that if you are going to have an opinion upon a question of taste, you had better take the professional opinion of a man whose business it is, and whose whole life has been devoted to the particular object."

Dancing in Paris.—*La France* gives a bit of statistics which may interest the ladies, although a serious piece of national economy lies at the bottom. According to this journal, there are every day during the season given 130 private balls at Paris;—mind, fair reader, this does not include *bals masqués*, public balls, nor mere dancing parties. On an average 250 persons are invited to every ball, making a total of 32,500; the season lasts 36 days. Accordingly 4,680 private balls are given during the season. Each costs on an average 900 francs, making a total of 4,212,000 francs, add to this 25,000 carriage drives per day, reckoned each at 3 francs there and back, makes 2,700,000 francs per season. Take the ball dresses at 200 francs a-piece; allowing them to be worn 4 times, this will give a number of 146,250 ball dresses for 16,250 ladies, and occasion the outlay of 29,250,000 francs. The head-dresses of 16,250 ladies would amount to 500,000 francs per day, making 1,800,000 francs in the season. Ribbons, bouquets, gloves, fans, &c. are reckoned cheap at 30 francs a lady per night, which comes to 437,500 francs for one evening, or 17,550,000 francs per season. By a rough calculation the ladies would spend then during a Paris season 60,084,000 francs; the gentlemen 5,000,000 francs for their toilet, and the hosts of the entertainments, 4,212,000 francs, making a sum total of 69,296,000 francs, or about 2,000,000 a day.

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